PHILIPS

PHS 600-223 STEREO

THE 4 SEASONS' CHRISTMAS ALBUM

PHILIPS

WHITE CHRISTMAS • THE CHRISTMAS SONG • JUNGLE BELLS • SILENT NIGHT
THE LITTLE DRUMMER BOY • I SAW MOMMY KISSING SANTA CLAUS • WHAT CHILD IS THIS
WE WISH YOU A MERRY CHRISTMAS • THE FIRST NOEL • DECK THE HALLS • JOY TO THE WORLD
GOD REST YE MERRY GENTLEMEN • SANTA CLAUS IS COMING TO TOWN • AND OTHERS



THE 4 SEASONS' CHRISTMAS ALBUM



STEREOPHONIC PHS 600-223

MONOPHONIC PHM 200-223

SIDE 1

THE MERRY CHRISTMAS MEDLEY
We Wish You A Merry Christmas, Angels from the Realms of Glory
Hark the Herald Angels Sing, It Came Upon A Midnight Clear
(Arr. Sid Bass), Genius Music Corp., (ASCAP) 4:15

WHAT CHILD IS THIS
(Trad. Arr. Sid Bass), Genius Music Corp., (ASCAP) 2:37

THE CAROL OF THE BELLS
(Trad; Arr. Charles Calello), Genius Music Corp., (ASCAP) 1:24

THE EXCELSIS DEO MEDLEY
Deck the Halls, Excelsis Deo, Oh, Come All Ye Faithful
(Arr. Sid Bass), Genius Music Corp., (ASCAP) 1:55

THE LITTLE DRUMMER BOY
(Onorati—Simeone—Davis), Mills Music, Inc., (ASCAP) 2:19

THE FIRST CHRISTMAS NIGHT MEDLEY
Deck the Halls, Silent Night, Oh Holy Night, The First Noël
(Arr. Sid Bass), Genius Music Corp., (ASCAP) 4:47

JOY TO THE WORLD MEDLEY
Deck the Halls, God Rest Ye Merry Gentlemen
Away In A Manger
(Arr. Sid Bass), Genius Music Corp., (ASCAP) 1:45

JOY TO THE WORLD
(Arr. Sid Bass), Genius Music Corp., (ASCAP) 1:27

SIDE 2

SANTA CLAUS IS COMING TO TOWN
(Coots—Gillespie), Leo Feist, Inc., (ASCAP) 1:45

CHRISTMAS TEARS
(Crewe—Bass), Claridge Music, Inc., (ASCAP) 2:43

I SAW MOMMY KISSING SANTA CLAUS
(Tommie Connor), Harman Music, Inc., (ASCAP) 2:08

THE CHRISTMAS SONG
(Wells—Torme), E. H. Morris & Co., Inc., (ASCAP) 2:17

JUNGLE BELLS
(Bass—Jordan), Deernaven Music Corp., (ASCAP) 2:47

WHITE CHRISTMAS
(Irving Berlin), Irving Berlin Music Corp., (ASCAP) 2:17

A BOB CREWE PRODUCTION
Orchestra Arrangements by Sid Bass
"Carol of the Bells" and "The Little Drummer Boy"—Arr. and Cond. by Charles Calello

FEATURING THE "SOUND" OF FRANKIE VALLI

Long ago, The 4 Seasons proved that they were the one vocal group in popular music that, indeed, were timeless. Their popularity was remarkable, their style unique. They continued year after year with hit after hit.

So, it was logical for The 4 Seasons to turn their talents to a musical season like Christmas.

In this album, their approach is twofold. That is, about one-half of their selections are what might be termed "traditional" Christmas songs. The remaining half fall in that category of holiday songs that are contemporary, songs that are sometimes humorous sometimes romantic.

Tieing up this Christmas package, The 4 Seasons demonstrate once more that their "sound" is one that, quite literally knows no season.

—Jere Real



PHM 200-124 PHS 600-124



PHM 200-129 PHS 600-129



PHM 200-146 PHS 600-146



PHM 200-164 PHS 600-164



PHM 200-150 PHS 600-150



PHM 200-156 PHS 600-156



PHM 200-201 PHS 600-201



PHM 200-225 PHS 600-225



PHM 200-272 PHS 600-272


Justine
COME ON IN

JM52284

Justine

Come On In



SIDE I

1. COME ON IN
2. KING OF KINGS
3. CALLING ME
4. CHILD OF THE KING

SIDE II

1. EACH DAY
2. STEAL AWAY
3. I HAVE A FRIEND
4. SAINTS, SAINTS
5. I CALL HIM LORD

Special thanks to the Emeralds of Ashland, Va. featuring the beautiful voices of Cynthia Washington, Lillie Winston, Roxanne Jackson and Hattie Tarrer, also Special thanks to Ken Priddy of Richmond, Virginia for his support in producing this fine Lp. Also for authorizing me to use songs he'd written "Child Of The King" & "I Call Him Lord".

Music Personnel
Ken Priddy - *Keyboards*
Patt Braggs - *Percussion*

For more information concerning this Lp, write or call
JM ENTERPRISES
P. O. Box 309
Hanover, Virginia 23069
1-804-798-9348

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Produced by
Justine Morris Enterprises

Recorded, mixed, and mastered at
Virginia Reel Studio, Richmond, VA

Recording Engineers:
Ken Priddy and Patt Braggs

Cover Photography:
Cosby & Bower Studio, Richmond, VA

ZINGA



BACK UP FOR LOVE
HEARTBREAK
RESPECT
GONNA GET YA
CHECK ME OUT
GET WET (MAKE SWEAT)
MAGIC MOMENTS
SURRENDER YOUR LOVE

Produced by Darryl Gibbs
Executive Producer: Donnie Linton
Arranged and Conducted
by Darryl Gibbs
Management & Direction: Donnie Linton
Management Inc.
Recorded at A&R Studios,
New York, NY
Engineers: Ollie Cotton,
Charles "Chuz" Clifton,
Wayne Dale and Allan Bushell

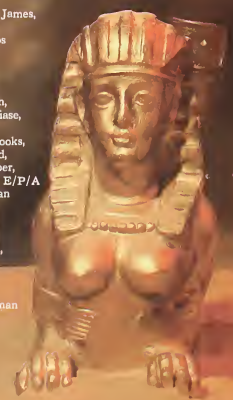
MUSICIANS:
William Anderson—
Guitar on "Magic Moments"
Milton "Boe" Brown—
Drums, Percussion, Vocals
Howie Young—
Prophet-5, Moog, Piano
Darryl Gibbs—Bass
Cedric Knupper—Guitar
Charles Morris—Keyboards
Fred Maryland—Obx, Prophet-5
A.C. Brown—Congas, Percussion
Samuel "Sandy" Anderson—
Bass on "Gonna Get Ya"
Kevin Hood—Tenor Sax,
on "Magic Moments"

BACKGROUND VOCALS:
Phil Thomas, Ray Rock,
Fred Charles, "Boe" Brown,
Audrey Wheeler, Stephanie James,
Carol Rice, Judy Prane,
Michele Green, Darryl Gibbs

SPECIAL THANKS:
Tom Yates, Steve Deblasio,
Darryl Gibbs, Donnie Linton,
Eddie O'Loughlin, Lou de Biase,
Stu Silfen, Mara Freedman,
Milton "Broadway Max" Brooks,
Tony Martell, Larkin Arnold,
Don Dempsey, Jerome Gasper,
Paris Eley, Scott Folks, the E/P/A
Family, and Benno Friedman

"I would like to dedicate
this album to my mother,
the late Gracie Washington."

Design: Paula Scher
Photography: Benno Friedman
Stylist: Mara Freedman
Makeup: Byron Barnes





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NEIL YOUNG

K-5046

TIME FADES AWAY



TIME FADES AWAY
JOURNEY THROUGH THE PAST
WONDER STANDS THE SINNER
L.A.
LOVE TO MIND
DON'T BE DENIED
THE BRIDGE
LAST DANCE

MYRIAD OKLAHOMA CITY
PUBLIC HALL CLEVELAND
COLISEUM SEATTLE
MYRIAD OKLAHOMA CITY
POLICE HALL UCLA
COLISEUM ARDEN
MEMORIAL AUDITORIUM SACRAMENTO
SPORTS ARENA SAN DIEGO

PRODUCED BY
ELLIOT MAZER + NEIL YOUNG

TIM DRUMMOND JOHNNY BARBATA JACK NITZSCHE BEN KEITH

GUEST SI: DAVID CROSBY + GRAHAM NASH

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MICHAEL
JACKSON
OFF
THE
WALL
DON'T STOP
TIL YOU
GET ENOUGH


0 74646-35745-1
QUINCY JONES
Produced by Quincy Jones
for Quincy Jones Productions
Co-Produced by Michael Jackson
"Don't Stop 'Til You Get Enough"
Rock With You
"Working Day And Night"
"Get On The Floor"
"Off The Wall"
"Girlfriend"
"She's Out Of My Life"
"I Can't Help It"
"It's The Falling In Love"
"Burn This Disco Out"
Epic
46
SH

STEREO

RARE EARTH




STEREO
RARE EARTH
Psychedelic Sound

STAR EDITION

DEODATO



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STAR EDITION

DEODATO

Side 1

1. SPIRIT OF SUMMER (Deodato) 5:33
2. NIGHTS IN WHITE SATIN (Hayward) 6:00
3. CARLY & CAROLE (Deodato) 3:38

Side 2

1. ALSO SPRACH ZARATHUSTRA (2001) (Deodato) 9:00
2. DO IT AGAIN (Becker/ Fagin) 6:29

Side 3

1. RHAPSODY IN BLUE (Gershwin) 8:50
2. SKYSCRAPERS (Deodato) 6:35

Side 4

1. SUPER STRUT (Deodato) 8:55
2. PRELUDE TO AFTERNOON OF A FAUN (Deodato) 5:13
3. PAVANE FOR A DEAD PRINCESS (Deodato) 4:08



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Im Vertrieb der METRONOME MUSIK GMBH, Übereeering 21, 2000 Hamburg 60 · Made in W.-Germany


Berlioz
Harold in Italy
Op. 16
ML 4542
William Primrose, Viola, with Sir Thomas Beecham, Bart., conducting the Royal Philharmonic Orchestra
Columbia Masterworks
Lp
ORIGINATOR OF THE MODERN LONG PLAYING RECORD

Berlioz:
Harold in Italy, Op. 16

BERLIOZ

HAROLD IN ITALY, Op. 16

Berlioz:
Harold in Italy, Op. 16

William Primrose, Viola, with Sir Thomas Beecham, Bart., conducting The Royal Philharmonic Orchestra

Harold in Italy, a symphony in four movements with viola solo, is an intensely dramatic and lyric work that moves in spirit if not in letter in the flaming Byronic tradition of the early Nineteenth Century. In Berlioz' own words, his purpose in *Harold in Italy* was to write "for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality." "I wished," he said, "to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's *Childe Harold*." Berlioz' music has virtually nothing to do with Byron's text—Tovey speaks of Berlioz' "encyclopaedic inattention" to the poem. What the composer has done is to make use of the Byronic idea of a poet travelling in Italy and commenting on what he sees.

If Berlioz' own account can be credited, *Harold in Italy* owes its being to no less a person than the great violin virtuoso, Paganini. According to Berlioz' account, Paganini heard the *Fantastic* Symphony for the first time in 1833, and a few weeks later this man "with a long mane of hair, with piercing eyes, with a strange and haggard face" called upon Berlioz to ask him to write for him a work for viola, as Paganini had recently acquired "a marvelous viola, an admirable Stradivarius" which he wished to play in public.

At first Berlioz demurred. Why should Paganini not write his own viola concerto? But Paganini was insistent, saying "You are the only one I can trust for such a work." The result was that Berlioz undertook to compose "a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass." No sooner was the first movement completed than Paganini had a look at it. He frowned at the rests in the viola part. "There are too many rests for me," he exclaimed. "I must be playing all the time." So ended Paganini's personal involvement in the work. Berlioz' story has it that in 1838 Paganini, then a man so ill he could scarcely talk, heard *Harold in Italy* for the first time, and let Berlioz know through his son that "never before had he been so powerfully impressed at a concert," that Berlioz' music "had quite upset him," and that "if he did not restrain himself he should go down on his knees" to thank Berlioz for it.

Harold in Italy, which was played for the first time in November of 1834, is in four movements, each one bearing a descriptive title.

1. *Harold in the Mountains.* The subtitle of this movement is *Scenes of melancholy, happiness and joy.* There is a slow and grave introduction following which the solo viola announces the *Harold* theme that is to represent the brooding poet throughout the composition. Liszt, writing of the main body of this movement, says, "This *Allegro* builds against a magnificent background of nature a complex of repressed despair and exuberant joy, and the broken rhythms and harmonies of the polyphonic figures . . . serve here to express . . . the alternation of fancy, splendor, and sadness."

2. *March of the Pilgrims.* Strings proclaim the simple march theme which is interrupted by a passage for woodwinds and second violins representing the pilgrims singing their evening hymn. Berlioz remarked he wrote this march while sitting quietly at the fireside with his wife, and he predicted that it would "soon have a reputation." Among the imposing passages in this movement are the measures in which the solo viola provides an arpeggio accompaniment to the intoning by muted strings and woodwinds of the pilgrims' choral against a contrapuntal march played *pizzicato* in the bass.

3. *Serenade of a Mountaineer of the Abruzzi to his Mistress.* This short movement takes the place of the traditional *scherzo.* It opens with a lovely theme for oboe and piccolo accompanied by orchestral violas and woodwinds, the theme being reminiscent of the melodies Berlioz heard played on the *piffero*, or rustic oboe, in Italy. The English horn sings the melody of the serenade. The horn is joined by the solo viola, adding passionate intensity to the song.

4. *Orgy of the Brigands.* This movement begins at once with the frenzied orgy. It is interrupted by recollections of themes from the preceding movements—the pilgrim's march and the serenade, among others. The viola brings us the voice of Harold commenting soberly upon the licentiousness. The orgy resumes. Suddenly we hear the sound of the pilgrims' chant; Harold sobs and then is silent. The orgy continues. Berlioz himself wrote about this final movement as "that furious orgy where wine, blood, joy, all combined, parade their intoxication—where the rhythm sometimes seems to stumble along, sometimes to rush on in fury, and the brass seems to vomit forth curses and to answer prayer with blasphemies; where they laugh, drink, fight, destroy, violate, and utterly run riot."

Harold in Italy has two superlative interpreters on this record—the eminent viola virtuoso William Primrose, and Sir Thomas Beecham whose enthusiasm for and understanding of Berlioz' music have been a major factor in bringing about the great renascent interest in the French composer.

William Primrose, the son of an excellent violist, was born in Scotland, and he first studied the violin. He was urged to take up the viola by the great Ysayë, and he has achieved great distinction with that instrument. He was for a number of years a member of the London String Quartet, and he has also done much orchestral work.

The cover for this recording of *Harold in Italy* was painted by the eminent artist Eugene Berman. Born in Russia, educated in Paris and stimulated by Italian Renaissance and Baroque art during his long journeys to that country, Eugene Berman, now an American citizen, has been with Berard and Tchelitcheff one of the founders and leaders of Neo-Romanticism in modern painting. Known for his architectural fantastic compositions and represented by his paintings in most important museum collections in the United States and France, Mr. Berman also has a long record of scenic designing here and abroad, having contributed major ballet productions to Ballet Theatre, the Ballet Russe de Monte Carlo, The American Ballet, Sadler's Wells and the Ballet of La Scala in Milan. Recently he has turned his stage activities to opera designing on various scales, from *Rigoletto* for the Metropolitan Opera to Gian-Carlo Menotti's *Amahl* for its TV production and for its performances by the New York City Center Opera as well as Pergolesi's *La Serva Padrona* for the opening of the miniature Eighteenth Century Italian theatre from Asolo of the Ringling Museum in Sarasota, Florida. He has prepared the production of Verdi's *La Forza del Destino* for the opening of the Metropolitan Opera's 1952-1953 season.

(Side 2, Band 1)

Sir Thomas Beecham has made many other superb recordings for Columbia Masterworks. Among them are the following:

Bizet: Carmen — Suite • Tchaikovsky: Capriccio Italien, Op. 45. With The Columbia Symphony Orchestra. ML 4287

Brahms: Concerto in D Major for Violin and Orchestra, Op. 77. With Isaac Stern, Violin, and The Royal Philharmonic Orchestra. ML 4530

Chabrier: España — Rhapsody • Rossini: La Cambiale di Matrimonio — Overture. With The Royal Philharmonic Orchestra. AAL 11

Handel — Beecham: The Faithful Shepherd Suite • Haydn: Symphony No. 93 in D Major. With The Royal Philharmonic Orchestra. ML 4374

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TSCHAIKOWSKY
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Tschaikowsky

CONCERTO in D, Op. 35

HEIFETZ . . . . REINER

Chicago Symphony Orchestra

When in the spring of 1878 Tschaikowsky completed his Violin Concerto, he dedicated it and presented it to Leopold Auer, who was perhaps the most noted virtuoso, and certainly the greatest teacher of his time. The composer must have been bitterly disappointed when the master would not undertake the concerto, declaring it unplayable — so terrifying were its difficulties. The result was that, for three years, everyone was afraid; no one would play it until Adolf Brodsky defied its perils in Vienna, December 4, 1881. After a while Auer reconsidered his verdict, and the concerto, however adequately or inadequately it may have been played, became established among the five or six absolute masterpieces in the literature of the violin. Ironically, perhaps, it was Leopold Auer, aging but still the master-teacher, who introduced the music to the young prodigy of whom he was so proud — Jascha Heifetz.

There is no particular need to discuss this incandescent music analytically. It is not, and is not intended to be, a projection of the profound and passionate feelings of a Beethoven, the calculated dramatics or Olympian aloofness of a Brahms, though to be sure it is passionate, dramatic — at moments — full of sentiment, and in the narrowest and most precise sense, philosophical. Its purpose is to exploit — in and against a setting of voluptuous orchestral splendor — the ultimate tonal and technical resources of the violin. It succeeds.

It is impossible to dissociate Tschaikowsky's music from the folk music of his country, just as it was impossible and undesirable for the composer to dissociate himself from the Russian *melos*. Nevertheless, its influence is filtered through the mind and spirit of an urbane, a sophisticated artist; the resultant flavor is delicately touched with eschalot rather than with the earthier flavor of garlic.

Melancholy, sometimes progressing to abysmal depths, is another quality of Tschaikowsky's music so frequent as to be characteristic, but one finds little of it here. In the *canzonetta* (second movement) there is sometimes a certain wistfulness, but it is certainly not sad, nor persistent, though it is clearly Russian and typically Tschaikowsky. And in the final movement, the solitary flame of the solo violin sets off a conflagration of tone over rhythms of healthy violence and impetuous drive. One is convinced that the solo violin and the orchestra, alone or together, can do no more.

The possessor of this album holds in his hands a musical document of historical importance, a vessel containing a potent distillation of what is noblest and loveliest in human spirit and human achievement, and the means of evoking that loveliness whenever his own spirit hungers for it. Astronomers, and other scientists, are fascinated when two stars, or two living organisms, come into conjunction *while each maintains its separate identity*, and to this strange and rare phenomenon they apply one of the most curious and rarest words in the English language—"syzygy." In the field of music, and in its history, the present recording is precisely a parallel; for the constellation, in permanent form, of stars of the magnitude of Heifetz and Reiner is rare and memorable. And the line of syzygy, that both connects and separates these luminaries, is the great Chicago Symphony Orchestra.

Heifetz, a figure of towering eminence in the long history of the violin, approaches this concerto with a degree of intimacy and enthusiasm that is, perhaps, his alone, and Reiner brings to bear upon the work presented here the master-musicianship that has distinguished him among the world's most notable conductors of symphonic, operatic and other concerted music.

Notes by CHARLES O'CONNELL

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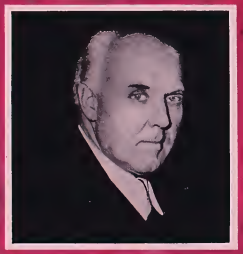
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Ludwig van Beethoven

CONCERTO N. 5 IN MI BEMOLLE MAGGIORE PER PIANOFORTE E ORCHESTRA, OP. 73 "IMPERATORE"

Registrazione dal vivo
New York 25.3.1956

New York Philharmonic Orchestra



Walter Gieseking



Guido Cantelli

Cetra

CONCERTO live

Ludwig van Beethoven
(1770-1827)

CONCERTO N. 5
IN MI BEMOLLE MAGGIORE,
PER PIANOFORTE E ORCHESTRA
OP. 73 "IMPERATORE"
Walter Gieseking, pianoforte
New York Philharmonic Orchestra
Direttore: Guido Cantelli
Registrazione dal vivo
New York 25.3.1956

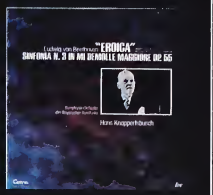
Lato 1
1. Allegro

Lato 2
2. Adagio un poco mosso
3. Rondò (Allegro - Più allegro)

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Printed in Italy



LO 502 (2)



LO 512



LO 504



LO 517 (2)



LO 506 (2)



LO 518



LO 507



LO 520

LO 521

Cetra

CONCERTO *live*

STEREO

MVS137



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MOUNT VERNON MUSIC

RIMSKY KORSAKOV

Scheherazade

STUTTGART SYMPHONY ORCHESTRA

HEINZ HOEFER, conductor



mvm
MOUNT VERNON MUSIC
137

RIMSKY-KORSAKOV

Scheherazade

STUTTGART SYMPHONY ORCHESTRA
HEINZ HOEFER, conductor

SIDE A

THE SEA AND SINBAD'S VESSEL

THE TALE OF THE PRINCE KALENDER

SIDE B

THE YOUNG PRINCE AND THE PRINCESS

FESTIVAL AT BAGDAD

THE SEA

THE WRECK

CONCLUSION

The story line of the music of Scheherazade is summed up in an explanatory preface: "The Sultan of Schahriar persuaded of the falseness and faithlessness of women, had sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during the thousand and one nights. Pricked by curiosity, since she left the endings for the following nights, the Sultan put off is wife's execution from day to day, and at last he gave up his bloody oath.

Many marvels were told to Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from the poets their verses, from folk songs the words and she strung the tales and adventures together.

Many years before Scheherazade was written, Rimsky-Korsakov laid the foundations for it; when he was on a visit to the Crimea on the Black Sea Coast on a tour of duty as chief inspector of the Czar's Naval Bands. He later wrote: "It was while hearing the gypsy music of Bakhchisaray that I first became acquainted with Oriental music in its natural state, so to speak, and I believe I caught the main features of its character . . . in those days the streets of Bakhchisaray, from morning till night, rang with music, which Oriental Nations so love . . ." obviously, Rimsky-Korsakov turned his experiences to good account when the time came to write Scheherazade.

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ACH 23	The Prodigal Son
ACH 24	What Think Ye Of Jesus
ACH 25	The King Of The Jews
ACH 28	Two Fish And Five Loaves Of Bread
ACH 30	Silver And Gold Have I None
ACH 33	Reverend Franklin Sings
ACH 34	The Story Of Job
ACH 35	The Firey Furnace
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ACH 45	Following Jesus
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ACH 48	The Challenge Of Christmas
ACH 49	The Rich Young Ruler
ACH 50	The Journey To Emmaus
ACH 51	The Resurrection
ACH 52	Without A Song
ACH 54	Doubting Thomas***
ACH 55	Jesus Met The Woman At The Well
ACH 57	Lo I'm With You Always
ACH 58	Moses Sends Twelve Spies
ACH 59	Fishermen Drop Your Nets
ACH 60	The Rich Man & The Beggar
ACH 63	How Long Halt Ye Between Two Opinions
ACH 64	And He Went A Little Farther
ACH 65	Hannah, The Ideal Mother
ACH 66	There Is Danger In A Crowd
ACH 69	A Wild Man Meets Jesus
ACH 70	A Faith To See Us Through The Storm
ACH 71	The Preacher Who Got Drunk
ACH 73	I Heard It Through The Grapevine
ACH 74	Come Unto Me Lazarus
ACH 75	What Of The Night
ACH 76	The Meaning Of Black Power

Double Sermons (2 Record Sets)

2ACH 77	The Project of Making Man‡ This Is My Beloved Son‡
2ACH 78	The Lord Is Good (CH-62)† Jesus And Nicodemus***
2ACH 79	Fret Not Thyself‡ Wheel In The Middle Of A Wheel‡
2ACH 80	The Man At The Pool (CH-26)† Counting The Cost (CH-29)†
2ACH 81	Give Me This Mountain (CH-27)† The Foolish And The Wise Builders (CH-38)†
2ACH 82	The Eternity Of The Church (CH-37)† Ye Are The Salt Of The Earth (CH-31)†
2ACH 83	Study To Show Thyself To Gold (CH-41)† The Barren Fig Tree (CH-32)†
2ACH 84	Pressing On (CH-42)† Nehemiah And The Great Work (CH-39)†
2ACH 85	The Inner Conflict (CH-43)† The Devil Tempts Jesus (CH-40)†
2ACH 86	The King, Lord Of Hosts (CH-47)† My Kingdom Is Not Of This World (CH-68)†
2ACH 87	Why Have The Mighty Fallen (CH-67)† Hosea The Prophet & Gomer The Prostitute (CH-44)†
2ACH 88	John's Vision Of A New Heaven (CH-53)† The Man On The Moon (CH-72)†
2ACH 89	Paul's Meditation On Immortality (CH-56)† Paul's Hymn Of Love (CH-61†

* Formerly titled "Jacob Wrestling The Angel"
** Formerly titled "Except I Shall See In His Hand The Print Of The Nails And Thrust My Hand Into His Side"
*** Formerly titled "Ye Must Be Born Again" (CH-17)
† Previously released under catalog number indicated
‡ New recording, not previously released

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LM
1192 THE HEART OF THE STRING QUARTET

RCA VICTOR
Red Seal Records



THE HEART OF THE *String Quartet*

HAYDN: *Op. 3, No. 5 in F: Second Movement*
MOZART: *No. 15 in D Minor, K. 421: Third Movement*
BEETHOVEN: *Op. 18, No. 5 in A: Third Movement*
SCHUBERT: *No. 10 in E-Flat, Op. 125, No. 1: Fourth Movement*
MENDELSSOHN: *No. 1 in E-Flat, Op. 12: Second Movement*
SCHUMANN: *Op. 41, No. 1 in A Minor: Second Movement*
TCHAIKOVSKY: *Op. 11 in D: Second Movement*
DVORAK: *No. 6 in F, Op. 96: Second Movement*



THE PAGANINI QUARTET

HENRI TEMIANKA, *1st Violin*
GUSTAVE ROSSEELS, *2nd Violin*
CHARLES FOIDART, *Viola*
ADOLPHE FREZIN, *'Cello*

Form 25-9815

Printed in U. S. A.

LONG 33⅓ PLAY

LM
1192
ENSEMBLE

THE HEART OF THE STRING QUARTET

THE HEART OF THE STRING QUARTET

This recording contains eight complete movements from string quartets by some of the world's greatest composers. Hear them once, and it becomes clear that no music could be more satisfying to listen to, more lasting in its enjoyment.

The Paganini Quartet, in recording these pieces, addresses itself not only to those already addicted to chamber music, but to all who have been waiting for an introduction into the realm of the great string quartet literature. The lovable melodies of Haydn, the exquisite elegance of Mozart, the tenderness and exuberance of the young Beethoven, Schubert's lilting Viennese tunes, Tchaikovsky's Slavic melancholy, Dvořák's romantic lyricism, the dashing brilliance of Schumann, and the elfin Mendelssohn — they are all represented here. As you listen to them, you will find yourself being led gently and pleasurably across the golden history of the string quartet.

The Paganini Quartet

HENRI TEMIANKA ..... *1st Violin*
GUSTAVE ROSSEELS ..... *2nd Violin*
CHARLES FOIDART ..... *Viola*
ADOLPHE FREZIN ..... *'Cello*

SIDE 1

Band 1—*Serenade* from *Quartet in F, Op. 3, No. 5* (Haydn)

Haydn is usually referred to as the Father of the string quartet. It was he who first took a major interest in it and established its classic form. In the course of a full and industrious life he composed the phenomenal total of 83 quartets, a number never approached by any of his successors (Beethoven wrote 17, Schubert and Mozart some 20, Brahms 3, Debussy and Ravel 1).

A serenade in Haydn's day was usually a musical act of courtship. The suitor would stand at night under the balcony of his beloved's house and sing his love song, accompanying himself on some plucked instrument like a lute or mandolin. Haydn, in the present composition, gives the second violin, the viola, and 'cello a mandolin-like accompaniment plucked with the fingers (pizzicato) while the first violin sings its pure nocturnal love song.

Band 2—*Minuet* from *Quartet No. 15, in D Minor, K. 421* (Mozart)

The exquisite elegance and perfection of Mozart's style could not be better epitomized than by the movement included in this series. Busoni said of him, "He sees everything from a higher vantage point than ordinary mortals; consequently, everything seems a little smaller to him."

Mozart's miraculous mastery of form and perspective is only one aspect of his genius. The quality of his music ranges from infinite grace to soul-searching profundity, as exemplified in his great *G Minor Quintet* and the opera *Don Giovanni*.

Band 3—*Andante cantabile con variazioni* from *Quartet in A, Op. 18, No. 5* (Beethoven)

Beethoven is often referred to as the Titan, the genius who was distinguished from all others in that he expressed in his music every emotion known to man from jubilation to the depths of despair. In this sense he was perhaps the most intensely human composer of them all. The tragedy of his life, with its early deafness and isolation, the grandeur and elevation of musical expression to which Beethoven was lifted in his loneliness profoundly appeal to the human imagination and have inspired more biographers, from Romain Rolland to Eduard Herriot, than any other composer.

When Beethoven wrote the present work, however, he was still a very young man, talented and on the threshold of a great career, with no inkling of the tragedy to come. The music of Op. 18, No. 5 is full of tenderness and buoyancy, with a touch of Breughelian exuberance that takes one straight back to Beethoven's Flemish forefathers.

Band 4—*Finale* from *Quartet No. 10, in E-Flat, Op. 125, No. 1* (Schubert)

The romantic genius of this great Viennese master is primarily identified with his songs, of which there are more than 600, his *Unfinished Symphony*, and such works as the *Trout Quintet*. But Schubert wrote many very important chamber music works, among them the great *Quintet, Op. 163*, one of the great pinnacles of all music. Most of the 30 years of Schubert's brief life-span were one unceasing well-spring of sublime melody, much of which has found its way into the national folk song heritage of Germany and Austria. There is a Viennese lilt to many of his tunes, a mixture of the most light-hearted gaiety and tender sentiment, and some of Schubert's work abounds with lovely Austrian dance tunes. Toward the end of his life, his works became filled with forebodings of his early death and plumbed the depths of despair and tragedy. The movement included in this recording was written by Schubert at the age of 15 or 16.

SIDE 2

Band 1—*Canzonetta* from *Quartet No. 1, in E-Flat, Op. 12* (Mendelssohn)

Mendelssohn, along with Schubert, Weber, Chopin, and Schumann was one of the great Romantics of the early 19th Century. The feverish flame of their genius burned brightly but briefly. Each died in his thirties, only Schumann surviving another decade or so. At the age of 16, Mendelssohn was already writing some of his most finished masterpieces, such as the *Octet for Strings*. Mendelssohn was uniquely distinguished for his elfinlike scherzi filled with the same fairylike atmosphere of enchantment for which his orchestral score to Shakespeare's *Midsummer Night's Dream* has become famous. The present Canzonetta, an early work, has the same quality in its middle section.

Band 2—*Scherzo* from *Quartet in A Minor, Op. 41, No. 1* (Schumann)

One of the great German Romanticists of the first half of the 19th Century, Schumann started out as a student of law and a concert pianist. An interesting feature about Schumann's career as a composer is that practically all his chamber music compositions were written within one year. His three string quartets, the piano quartet, and the famous piano quintet, which the Paganini Quartet has recorded with Artur Rubinstein, all were written in 1842. The Scherzo included here is an extremely brilliant piece featuring a special bowing technique (spiccato) that keeps all four players on their mettle.

Band 3—*Andante cantabile* from *Quartet in D, Op. 11* (Tchaikovsky)

While Dostoyevsky and Tolstoi were writing their immortal novels, Tchaikovsky was depicting the Russian soul in another medium. The savage vitality and brooding melancholy of his people fill the massive canvases of his symphonies, concerti, and stage works. In the famous *Andante cantabile* from the early *Quartet, Op. 11*, Tchaikovsky chooses the more intimate framework of the quartet to express a mood of typical Slavic sadness. The first violin carries the melody, the other instruments mostly providing accompaniment.

Band 4—*Lento* from *American Quartet No. 6, in F, Op. 96* (Dvořák)

While Tchaikovsky dwelt upon the melancholy side of the Slavic genius, Dvořák's music is full of color, charm, and careless gaiety. He and Smetana are the two great national representatives of Czechoslovakia's 19th-Century music. Both were profoundly influenced by the folk music of their own country. Dvořák, however, was also greatly inpressed by the Indian and Negro folk songs he came to know during an extended stay in the United States. The *New World Symphony* and the *American Quartet* were the outcome of this visit. The slow movement of this latter work, represented in this recording, gives a part of paramount importance to the 'cello.

Notes by HENRI TEMIANKA

* * *

Recent recordings by The Paganini Quartet include Verdi's *Quartet in E Minor* (LM-37) and Schumann's *Quintet in E-Flat, Op. 44*, with Artur Rubinstein, Pianist (LM-1095).

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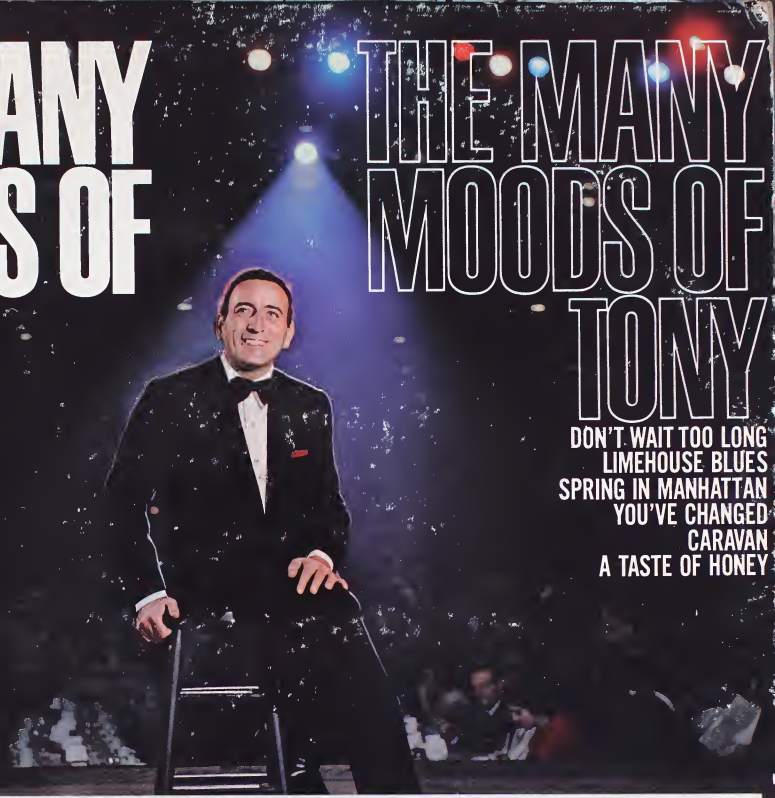
THE HEART OF THE STRING QUARTET

MONO—CL 2141

THE MANY MOODS OF TONY

THE LITTLE BOY
WHEN JOANNA LOVED ME
SO LONG, BIG TIME!
THE KID'S A DREAMER
I'LL BE AROUND
SOON IT'S GONNA RAIN

COLUMBIA



THE MANY MOODS OF TONY

DON'T WAIT TOO LONG
LIMEHOUSE BLUES
SPRING IN MANHATTAN
YOU'VE CHANGED
CARAVAN
A TASTE OF HONEY

COLUMBIA RECORDS RADIO STATION SERVICE ■ NOT FOR RESALE FOR CL 2141

SIDE 1

THE LITTLE BOY Edwin H. Morris & Co., Inc. (ASCAP)	2:22
WHEN JOANNA LOVED ME Edwin H. Morris & Co., Inc. (ASCAP)	3:05
A TASTE OF HONEY Songfest Music Corp. (ASCAP)	2:51
SOON IT'S GONNA RAIN Chappell & Co., Inc. (ASCAP)	3:40
THE KID'S A DREAMER (The Kid From Fool's Paradise) Jewel Music Publ. Co., Inc. (ASCAP)	2:34
SO LONG, BIG TIME! Harwin Music Corp. (ASCAP)	3:51
	18:48

SIDE 2

DON'T WAIT TOO LONG Panther Music Corp. (ASCAP)	2:36
CARAVAN American Academy of Music, Inc. (ASCAP)	2:42
SPRING IN MANHATTAN Bregman, Vocco & Conn, Inc. (ASCAP)	2:32
I'LL BE AROUND Regent Music Corp. (BMI)	3:05
YOU'VE CHANGED Melody Lane Publications, Inc. (BMI)	3:16
LIMEHOUSE BLUES Harms, Inc. (ASCAP)	3:21
	17:57

6:32 PM
WPDA 2164

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Monaural—CL 2141

THE MANY MOODS OF TONY

THE MANY MOODS OF TONY

TONY BENNETT
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The Ralph Sharon Trio
(Ralph Sharon, piano/Hal Gaylor, bass/Billy Exiner, drums)
Featuring BOBBY HACKETT on cornet

THE MANY MOODS OF TONY...are reflected in the unmistakable Bennett voice . . . the distinctive Bennett beat . . . the unique Tony Bennett manner.

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THE LITTLE BOY
Arranged and Conducted by Dick Hyman

WHEN JOANNA LOVED ME
Arranged and Conducted by Marty Manning

A TASTE OF HONEY
Arranged and Conducted by Dick Hyman

SOON IT'S GONNA RAIN

THE KID'S A DREAMER
Featuring BOBBY HACKETT on cornet

SO LONG, BIG TIME!
CONDUCTED BY THE COMPOSER, HAROLD ARLEN
Arranged by Marty Manning

Produced by Ernie Altschuler

DON'T WAIT TOO LONG
Arranged and Conducted by Dick Hyman

CARAVAN
Arranged and Conducted by Ralph Sharon
Featuring Chico Hamilton on drums

SPRING IN MANHATTAN
Arranged and Conducted by Don Costa
Featuring The Will Bronson Singers

I'LL BE AROUND
Arranged and Conducted by Dick Hyman
Featuring BOBBY HACKETT on cornet

YOU'VE CHANGED
Arranged and Conducted by Ralph Sharon
Featuring The Noteworthies

LIMEHOUSE BLUES
Arranged and Conducted by Dick Hyman
Featuring Dick Hyman on Organ

Bobby Hackett appears through the courtesy of Epic Records.
Dick Hyman appears through the courtesy of Command Records.

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

SIDE I		SIDE II	
THE LITTLE BOY—Edwin H. Morris & Co., Inc. (ASCAP)	2:22	DON'T WAIT TOO LONG—Panther Music Corp. (ASCAP)	2:36
WHEN JOANNA LOVED ME—Edwin H. Morris & Co., Inc. (ASCAP)	3:06	CARAVAN—American Academy of Music, Inc. (ASCAP)	2:42
A TASTE OF HONEY—Songfest Music Corp. (ASCAP)	2:51	SPRING IN MANHATTAN—Bregman, Vocco & Conn, Inc. (ASCAP)	2:32
SOON IT'S GONNA RAIN—Chappell & Co., Inc. (ASCAP)	3:40	I'LL BE AROUND—Regent Music Corp. (BMI)	3:09
THE KID'S A DREAMER—Jewel Music Publ. Co., Inc. (ASCAP)	2:34	YOU'VE CHANGED—Melody Lane Publications, Inc. (BMI)	3:16
SO LONG, BIG TIME!—Harwin Music Corp. (ASCAP)	3:51	LIMEHOUSE BLUES—Herms, Inc. (ASCAP)	3:21
	18:48		17:57

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George Maharis sings!

I WANT TO BE WANTED
IT'S ALL IN THE GAME
I'LL NEVER SMILE AGAIN
MOON RIVER
CAN'T HELP FALLING IN LOVE
HURT

TEACH ME TONIGHT
YOU MUST HAVE BEEN A BEAUTIFUL BABY
(Get Your Kicks on) ROUTE 66!
MY KIND OF GIRL
WITCHCRAFT
AFTER THE LIGHTS GO DOWN LOW

Produced by Robert Morgan

On April 5, 1960, George Maharis, familiar to millions as "Buz" on television's Route 66 series, was preparing for an appearance on a Roy Rogers-Dale Evans television special. Asked what he would like to do for his "guest spot" on the program, he answered crisply, "Sing." Sing he did, and well. Whatever feeling of delighted surprise program viewers and the other members of the cast may have felt, to Maharis singing was a familiar, if not old, story.

A native New Yorker, he entered the entertainment world via the nightclub and band circuit. Although his earliest aspirations had centered around space travel, notable success as the singing lead in an original student production at his high school in Flushing convinced him that a singing career would be far less speculative. Immediate plans in this direction gave way to three years service in the Marines, but when he returned to civilian life he began voice lessons in earnest, concurrently holding down a vocal spot with several local bands. Later, George performed in musical summer stock, and sang with a trio called The Singing Mariners, touring some of the plushier hotels and clubs in the Midwest.

The intimate, personal style George evolved in those club dates shows to full and striking advantage in his debut album, *George Maharis Sings!* Backed by conductor Robert Mersey's expert arrangements, he moves through twelve mood ballads with all the smooth know-how with which he travels along Route 66. From the opener, *I Want to Be Wanted*, straight through the closer, *After the Lights Go Down Low* (by way, perhaps unsurprisingly, of *Route 66!*), George Maharis reveals a quiet but assertive strength, a rugged appeal that expresses musically one critic's appraisal of his dramatic ability: "George Maharis acts with force and a certain animal charm."

Soon after George decided to extend his range of performing talents to include acting, he appeared in highly successful Off-Broadway productions of Jean Genêt's *Deathwatch* and Edward Albee's *Zoo Story*. His brilliant performance as the tragic psychopath in *Zoo Story* led to a featured role in Otto Preminger's film, *Exodus*.

George Maharis' interpretations of the ballads in this album reflect the highly creative and individual nature of a young actor who is seeking, and finding, new means of self-expression.

CURTIS F. BROWN

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

SIDE I	I WANT TO BE WANTED—Leeds Music Corp. (ASCAP)	2:46	
	IT'S ALL IN THE GAME—Remick Music Corp. (ASCAP)	2:25	
	I'LL NEVER SMILE AGAIN—Pickwick Music Corp. (ASCAP)	2:43	
	MOON RIVER—Famous Music Corp. (ASCAP)	3:06	
	CAN'T HELP FALLING IN LOVE—Gladys Music, Inc. (ASCAP)	3:18	
	HURT—Miller Music Corp. (ASCAP)	3:19	
		18:03	
SIDE II	TEACH ME TONIGHT—The Hub Music Co. (ASCAP)	2:52	
	YOU MUST HAVE BEEN A BEAUTIFUL BABY—Remick Music Corp. (ASCAP)	1:48	
	ROUTE 66!—E. H. Morris & Co., Inc. (ASCAP)	2:20	
	MY KIND OF GIRL—Hollis Music, Inc. (BMI)	2:58	
	WITCHCRAFT—E. H. Morris & Co.,Inc. (ASCAP)	2:29	
	AFTER THE LIGHTS GO DOWN LOW—Harvard Music, Inc. (BMI)	3:00	
		15:43	

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'Songtime 20th'

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Welcome To Songtime 20th



John DeBrine, Host on Songtime

What do we mean by this? Very simple. Songtime 20th represents the highlights of my being in New England 20 YEARS. It includes some of the people, and some of the incidents and it all centers around the one word that has occupied most of my thinking and time for 20 years . . .

. . . . . THAT'S RADIO. SONGTIME ON THE AIR!

Dr. George Sweeting, Cliff Barrows, George Beverly Shea, Jim Vaus, Dr. James T. Rider, Percy Crawford, Dr. Donald Grey Barnhouse, Dr. Bob Jones, Sr., F. Nelson Blount, Blair Richardson, Ed Lyman, and Steve Brown--these plus many more are part of Songtime 20th. Many others should be included, of course. Maybe that will be Songtime 21st!

The purpose of this special record is to take you on a very meaningful walk with the wish that Romans 10:17 will happen to you as it has to me!

Faithfully yours,



John DeBrine

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John DeBrine on the Air evenings on WMEX...in the early 50's.



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Dan Hiller getting the portable studio ready to go on location

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CHL 15


CHL 14

STEREO

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HENRY MANCINI



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Produced by DICK PEIRCE

Cover designed by Don Peters
Recording Engineer: Al Schmitt

Recorded at RCA Victor's Music Center of the World, Hollywood, California.

SIDE ONE

- **Mr. Lucky (Goes Latin)** (2:13)
- **Lujon** (2:37)
- **Tinpañola** (2:04)
- **Rain Drops in Rio** (2:42)
- **Siesta** (2:50)
- **The Dancing Cat** (2:57)

SIDE TWO

- **Cow Bells and Coffee Beans** (3:03)
- **The Sound of Silver** (2:31)
- **Tango Americano** (2:42)
- **No-Cal Sugar Loaf** (2:05)
- **Blue Mantilla** (2:30)
- **Speedy Gonzales** (1:42)

Public performance clearance—ASCAP.

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The Blues and the Beat LPM/LSP-2147
Music from the Motion Picture Score "High Time" LPM/LSP-2314

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Too frequently, the term "Latin Music" refers to wild, exotic and primitive rhythms. Although the rhythm is certainly a part of Latin music, there should obviously be more to it than that. And there is. When properly presented, there is melody, romance, humor and sophistication.

These are the elements emphasized in this album. The exotic rhythms are there, but the real accent is on romantic melodies, intriguing sounds and sophisticated humor . . . the stocks-in-trade of the incomparable Henry Mancini and his suave friend, Mr. Lucky. Lucky is on hand, too, his now famous theme gone delightfully native. Every selection shows overwhelming evidence of (to steal the title of one of his recent albums) "The Mancini Touch." The listener will find all of the taste and musicianship which have made Mancini one of the nation's top composer-arranger-conductors, plus some new glimpses into his creative (and frequently whimsical) imagination.

Contributing their fair share to the unusual sounds are such outstanding musicians as Ronny Lang, reeds; Dick Nash, baritone horn; Vince DeRosa, French horn; Bob Bain and Laurindo Almeida (both courtesy of Capitol Records, Inc.), guitars and mandolins; Bobby Hammack, Hammond organ; Jimmy Rowles, tinpañola (Brazilian piano); and Erno Neufeld, concertmaster of the large string section. The four percussionists are Shelly Manne (courtesy of Contemporary Records, Inc.), Frank Flynn, Larry Bunker and Milt Holland.

All in all, the album goes a long way toward proving that Latin music can and should be suave, polished and sophisticated. If you still don't believe it, ask Mr. Lucky.

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paul mauriat & his orchestra

hey jude
those were the days
i say a little prayer
abraham, martin & john
elenore
chitty, chitty, bang bang
5 more great new mauriat originals


















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THE SOUL OF PAUL MAURIAT

PAUL MAURIAT AND HIS ORCHESTRA

i'm gonna make you love me
when a man loves a woman
respect
i heard it through the grapevine
in the midnight hour
love child
my girl
i never loved a man
i've been loving you too long
you keep me hangin' on
it's a man's world

PHS-600-299 STEREO

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STEREO PHS-600-299

I'M GONNA MAKE YOU LOVE ME
J. Ross/K. Gamble/J. Williams/Act Three Music/(BMI)/2:45

I NEVER LOVED A MAN
R. Shannon/Pronto Music Inc. & Fourteenth Hour Music Inc./(BMI)/2:45

I'VE BEEN LOVING YOU TOO LONG
O. Redding/East Memphis Music Corp.,
Time Music Co., Inc., & Curtom Publ. Co./(BMI)/3:32

YOU KEEP ME HANGIN' ON
B. Holland/L. Dozier/E. Holland/Jobeta Music Co. Inc./(BMI)/3:03

IT'S A MAN'S WORLD
B. Newton/T. Wright/Try Me Music Inc./(BMI)/3:02

WHEN A MAN LOVES A WOMAN
C. Lewis/A. Wright/Pronto Music Inc. & Quinvy Music Corp./(BMI)/2:47

RESPECT
O. Redding/East Memphis Music Corp./
Time Music Co. Inc. & Radwel Music Co. Inc./(BMI)/2:32

I HEARD IT THROUGH THE GRAPEVINE
B. Strong/N. Whitfield/Jobeta Music Co. Inc./(BMI)/2:39

IN THE MIDNIGHT HOUR
W. Pickett/S. Cropper/Cotillion Music Inc. &
East Memphis Music Corp./(BMI)/2:23

MY GIRL
W. Robinson/R. White/Jobeta Music Co. Inc./(BMI)/2:38

LOVE CHILD
P. Sawyer/D. R. Taylor/F. Wilson/D. Richard/
Jobeta Music Co. Inc./(BMI)/2:45

SOUL...

Once upon a long time ago, Chubby Checker was king of the twist, and the Beach Boys were singing about the glories of surfing, and the folk folks were reminding us of the flaws in our society and there was also a lot of wild I-love-my-hot-rod type of music. But something else was happening. It was building up in two different cities—Detroit and Memphis, a wild, uninhibited music, rooted in gospel and rhythm and blues. Soon it could no longer be contained on specialized radio stations but began spilling all over the dials.

Soul was the word. Brown-eyed soul and blue-eyed soul, soul food, soul sound, soulful, soul man. Its meaning was clear: soul was real and from the heart. Soul was and is sweeping the country. And it's here to stay.

... AND MAURIAT

Paul Mauriat, the amazing French musician, has in an incredibly short time swung to the very top of the music world. With a string of best selling records to his credit *(Love Is Blue* has now passed the 2,000,000 mark), he can say goodbye to the days when he backed popular singers. He's the main attraction now, and will shortly be arriving in the United States for his first extensive concert tour in this country.

But the question is, what's this guy really know about soul? Well, "soul" is undeniably the most American kind of music to come along since jazz roared out of those New Orleans bordellos fifty years ago. But the concept of soul, like music, is international. Mauriat has exhibited his share of the commodity on more than one occasion. But this has been a "soul style." "Soul sound" like that of The Supremes, the late Otis Redding, James Brown and many others, is a source of a different color. But it too has crossed the Atlantic and is as popular in Paris as in Philadelphia.

This is the music that Mauriat has chosen for his "soul" album. The Motown sound of The Supremes *(I'm Gonna Make You Love Me* and *Love Child),* the Memphis sound of Otis Redding *(I've Been Loving You Too Long)* and Redding by way of Aretha Franklin *(Respect).* Wilson Pickett's *Midnight Hour* and Percy Sledge's *When A Man Loves a Woman* are here. *I Heard It On The Grapevine* has already had two hit versions, by Gladys Knight and Marvin Gaye, but like all of Mauriat's arrangements, this one is quite different from the originals, yet no less soulful.

Afro bongos, skittering strings, and Mauriat's signature-music cascades make for a different serving of soul food. More like soul cuisine à la Français. But it's tasty enough for any musical craving. Bon appetite.

Richard S. Lochte



PHS 600—292 Doing My Thing



PHS 600—280 Prevailing Airs



PHS 600—270 Mauriat Magic



PHS 600—248 Blooming Hits



PHS 600—226 More Mauriat



PHS 600—215
Of Vodka and Caviar

PAUL MAURIAT · THE SOUL OF PAUL MAURIAT · PHILIPS

In Memoriam

RT. REV. CHARLES A. DONAHUE, V.F.

REV. JOHN P. REDDING, S.T.D.

REQUIEM

Opus 48

Gabriel Faure

A memorial concert presented
on Sunday evening, March 21, 1965

ST. THERESA'S CHURCH

West Roxbury, Mass.

Most Rev. Jeremiah F. Minihan, Pastor

STEREO
CS 8806

STEREO
"360 SOUND"

MONAURAL—CL 2006

COLUMBIA

JOYFULLY YOURS

THE JESUS AND MARY CHORAL GROUP

Novices and Religious of Jesus and Mary
Under the direction of Mother Marie Laetitia, R.J.M.



IT'S A LOVELY DAY TOMORROW
OH, WHAT A BEAUTIFUL MORNIN'
A DREAM IS A WISH YOUR HEART MAKES
WITH A SMILE AND A SONG
LOOK FOR THE SILVER LINING
WITH THESE HANDS

LET A SMILE BE YOUR UMBRELLA (On A Rainy Day)
CATCH A FALLING STAR
CHANTEZ, CHANTEZ
WHILE WE'RE YOUNG
I HEARD A FOREST PRAYING
A LITTLE WHITE CHURCH

COLUMBIA RECORDS

STEREO "360 SOUND"

Stereo *360 SOUND* represents the ultimate in listening enjoyment. Every aspect of recording activity has been carefully supervised by Columbia's engineers and craftsmen, using the very latest electronic equipment. Stereo *360 SOUND*™ creates the effect of surrounding the listener with glorious, true-to-life **active** sound. It is as if one were sitting in the first row center at an actual performance.

Columbia's studios have been designed with uniform sound characteristics and are equipped with sixteen-channel consoles and custom-calibrated multi-track tape machines engineered and built to Columbia's own specifications. The microphones used are chosen for their individual sound properties depending upon the orchestration, the artist and the concept of the producer of the recording. Some of the microphones are the Sony C37A, Telefunken-Neumann's U67, U47, M49B, KM54A, KM56, the AKG's C60, C12 and Electro Voice 655C. Only high-output tape affording maximum signal to noise ratio is used. Such tape, of great tensile strength and thickness, additionally aids in the elimination of print-through and reduction of distortion and hiss.

The reduction of the original multi-track tape to the final master tape is performed on editing consoles hand-tooled by Columbia's engineering staff to accommodate any number of channels. The transfer of master tape to master lacquer is made via a Westrex or Ortofon cutter installed on a Scully lathe equipped with automatic variable pitch and electronic depth controls. Before production is begun, a master pressing is compared to the final tape (A-B checked). It is only after the recording has passed this critical test that Columbia's engineers give the final approval for manufacture, secure in the knowledge that each Stereo *360 SOUND* disc will have the same full-bodied, multi-dimensional sound as that originally recorded in the studio.

Produced by
Ernie Altschuler

Stereo—CS 8806

COLUMBIA

JOYFULLY YOURS

THE JESUS AND MARY CHORAL GROUP

Novices and Religious of Jesus and Mary

Under the Direction of Mother Marie Laetitia, R.J.M.

LET A SMILE BE YOUR UMBRELLA (On a Rainy Day)

CATCH A FALLING STAR
Solo by Mother St. Denise, R.J.M

CHANTEZ, CHANTEZ

WHILE WE'RE YOUNG

I HEARD A FOREST PRAYING

A LITTLE WHITE CHURCH

IT'S A LOVELY DAY TOMORROW
OH, WHAT A BEAUTIFUL MORNIN'
Solo by Mother St. Denise, R.J.M

A DREAM IS A WISH YOUR HEART MAKES
Solo by Mother Mary of Joy, R.J.M.

WITH A SMILE AND A SONG
Solo by Mother St. Denise, R.J.M

LOOK FOR THE SILVER LINING

WITH THESE HANDS
Solo by Mother Mary of Joy, R.J.M.

Congregation of Jesus and Mary
Hyattsville, Maryland

Dear Listener and Friend,

JOYFULLY YOURS, we offer an innocent bouquet of love-shared melody. All the joy in our young hearts sings out to each of you as a wild flower in the field smiles at the sunshine, carefree and serene. May our love lend sweetness to your busy days in its longing to create, to gladden and perfect the melody in your own heart, in its desire to burst into springtime freshness when "all the sounds of the earth are like music." Come, let us taste together the sheer joy of being alive.

Love's moving force brings back its own gift, and we in turn are "made new" by your generous praise and your devotedness to our cause. For all your happy encouragement we are deeply grateful. Our offering is most particularly a tribute to those who have been closest to our musical growth: Dr. John Paul, head of the music department at the Catholic University of America, and his assistant, Michael Cordovana; Ray Haney, composer of "These Things I Wish for You," title song of our previous release (CL 1884/CS 8684*); Charlie Byrd, internationally known guitarist who accompanies four songs in this album, and most of all our album producer Ernie Altschuler, for whom we sing "A Little White Church."

May you savor each little grace note sung for you as the grass grows green, the trees blossom with fair flowers, and the little birds sing and chirp their own joyousness at being God's own. If perchance your spring surprises you with a "rainy, rainy day" just "let a smile be your umbrella"—ours for you and yours returned.

As a child gives spontaneously a bunch of flowers, we give you our love "with a smile and a song" and . . . a prayer.

Joyfully yours,
Mother Mary Immaculata, R.J.M.

*Stereo



Mother Marie Laetitia, R.J.M. *Mother Mary Immaculata, R.J.M.*

Charlie Byrd appears through the courtesy of Riverside Records.

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LN 24307

the doodletown pipers

BORN FREE / SOMETHIN' STUPID
WINCHESTER CATHEDRAL
SOMEWHERE, MY LOVE
SWEET MARIA / LET'S FALL IN LOVE
ALMOST PERSUADED
MUSIC TO WATCH GIRLS BY
YOUNG AT HEART / SPANISH FLEA

sing-along '67



EPIC

Produced by Stu Phillips.
Arranged by Jimmy Bryant.

Conceived and Directed by Werd Ellis and George Wilkins.

Doodletown Pipers' Clothing by Mister Marty of California.

the doodle town pipers
sing-along '67

	SIDE I		SIDE II		
MUSIC TO WATCH GIRLS BY	2:33	ASCAP	WINCHESTER CATHEDRAL	2:24	ASCAP
BORN FREE (From the Columbia Picture "Born Free")	2:35	BMI	ALMOST PERSUADED	2:50	BMI
SWEET MARIA	3:19	BMI	SPANISH FLEA	2:17	ASCAP
SOMETHIN' STUPID	2:34	BMI	SOMEWHERE, MY LOVE (Lara's Theme from "Dr. Zhivago"—an M-G-M Picture)	2:16	ASCAP
YOUNG AT HEART	2:42	BMI	LET'S FALL IN LOVE	3:02	ASCAP

MUSIC TO WATCH GIRLS BY

Words by Tony Velone
Music by Sid Ramin

The boys watch the girls,
While the girls watch the boys.
Who watch the girls go by.
Eye to eye.
They solemnly convene,
To make the scene.

Which is the name of the game,
Watch a guy watch a deme,
On any street in town.
Up and down,
And over and across,
Romance is boss.

Guys talk girl talk,
It happens everywhere.
Eyes watch girls walk
With tender loving care.

It's keeping track of the pack,
Watching them watching back,
That makes the world go 'round.
Watch that sound
Each time you hear a loud collective sigh,
They're making MUSIC TO WATCH GIRLS BY.

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BORN FREE

Words by Don Black
Music by John Barry

BORN FREE, as free as the wind blows,
As free as the grass grows,
Born free to follow your heart.

Live free, and beauty surrounds you,
The world still astounds you,
Each time you look at e ster.

Stey free, where no walls divide you,
You're free es a roaring tide,
So there's no need to hide.

BORN FREE, and life is worth living,
But only worth living
'Cause you're BORN FREE.

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SWEET MARIA

Words and Music by Bert Kaempfert, Herbert Rehbein and Milt Gabler

SWEET MARIA, don't you cry.
I can see tears in your eye,
So, while we say goodbye,
Smile, Maria, don't you cry.

Let me keep tho mem'ry of
Laughing eyes so full of love,
Happy days I spent with you.
Wait for me, Maria, I'll be true.

Time moves quick as e wink,
Faster than you think.
'Round and 'round the clock keeps turning.
You know that my heart is burning, too.

SWEET MARIA, don't be blue,
I'll return again to you.
Love like ours can never die.
Smile for me, Maria, don't you cry.

Count each day when I go,
Then before you know
Time will fly before your eyes
And you will never realize I'm gone.

SWEET MARIA, don't you cry.
I can see tears in your eye,
So, while we say goodbye,
Smile, Merie, don't you cry.

Let me keep the mem'ry of
Laughing eyes so full of love,
Happy days I spent with you.
Wait for me, Maria, I'll be true.

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SOMETHIN' STUPID

Words and Music by C. Carson Parks

I know I stand in line
Until you think you heve the time
To spend en evening with me.
And if we go some piece to dence,
I know that there's a chance
You won't be leavin' with me.

Then afterwards we drop into
A quiet little place and have e drink or two.
And then I go and spoil it all
By sayin' SOMETHIN' STUPID
Like "I Love You."

I can see it in your eyes
That you despise
The same old lines you heard the night before,
And though it's just a line to you,
For me it's true
And never seemed so right before.

I practice everyday
To find some clever lines to say
To make the meaning come through.
But then I think I'll wait
Until the evenin' gets late
And I'm alone with you.

The time is right,
Your perfume fills my head,
The stars get red,
And oh, the night is so blue.
And then I go and spoil it all
By sayin' SOMETHIN' STUPID
Like "I Love You."

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YOUNG AT HEART

Words by Carolyn Leigh
Music by Johnny Richards

Fairy tales can come true,
It can happen to you,
If you're YOUNG AT HEART.
For it's hard, you will find,
To be narrow of mind,
If you're YOUNG AT HEART.

You can go to extremes
With impossible schemes,
You can laugh when your dreams
Fall apart at the seams.
And life gets more exciting with each passing day.
And love is either in your heart or on the way.

Don't you know that it's worth
Every treasure on earth
To be YOUNG AT HEART.
For, as rich as you are,
It's much better by far
To be YOUNG AT HEART.

And if you should survive
To a hundred and five
Look at all you'll derive
Out of being alive,
And here is the best part,
You have a head start
If you are among the very
YOUNG AT HEART.

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ALMOST PERSUADED

Words and Music by Glenn Sutton and Billy Sherrill

Last night all alone in a barroom,
Met a girl with e drink in her hand.
She had ruby red lips, coal black hair,
And eyes that would tempt any man.
Then she came and sat down at my table
And she placed her soft hands in mine,
I found myself wanting to kiss her
For temptation was flowing like wine.

And I was ALMOST PERSUADED
To strip myself of my pride.
ALMOST PERSUADED
To push my conscience eside.

Then we danced and she whispered, "I need you!
Take me eway from here and be my man."
Then I looked into her eyes and I saw it,
The reflection of my wedding band.

And I was ALMOST PERSUADED
To let strange lips lead me on.
ALMOST PERSUADED,
But your sweet love made me stop and go home.

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SPANISH FLEA

Words by Cissy Wechter
Music by Julius Wechter

There was e little SPANISH FLEA.
A record ster he thought he'd be.
He'd heard of singers like Beetles,
The Chipmunks he'd seen on TV.
Why not e little SPANISH FLEA?

And so he hid
Inside e doggie from Madrid,
Arriving here in the city
Still singing his sweet harmony,
As brave as any flea could be.

He walked eround
As if he owned the town,
Humming his pint-size melody.

With his guiter
He knew he'd be a star
And in his old hometown
How proud they'd be!
Then all at once he met a man
Who said, "I'll help you if I can."
He listened first to his song,
Then he sang right along,
For you see,
He loved the little SPANISH FLEA.

"You'll be the rage
I'll put you on the stage
In costumes like you've never worn."
Well, et a glance
He knew this was his chance.
Yes, all at once a Spanish star was born.
For when the people heard him play
They all began to shout, "Olé!"
He was the pride of the nation,
A singing sensation was he,
Though he was just a SPANISH FLEA.

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LET'S FALL IN LOVE

Words by Ted Koehler
Music by Harold Arlen

LET'S FALL IN LOVE,
Why shouldn't we fall in love?
Our heerts are made of it,
Let's take a chance,
Why be afraid of it?

Let's close our eyes,
And make our own peredise.
Little we know of it,
Still we can try
To make e go of it.

We might have been meant for each other,
To be or not to be,
Let our heerts discover.

LET'S FALL IN LOVE,
Why shouldn't we fall in love?
Now is the time for it
While we are young,
LET'S FALL IN LOVE.

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LN 24307

EPIC

Otro Hit de

wea



echoes

WALLY BADAROU



0019/07
$$15



0 7567-90495-1 3

side one

KEYS
HI-LIFE
MAMBO
VOICES
CANYONS

side two

ENDLESS RACE
CHIEF INSPECTOR
WALTZ
JUNGLE
RAIN

written and produced by **WALLY BADAROU**
executive producer **CHRIS BLACKWELL**
recorded and mixed by **ANDY LYDEN**
except 'endless race' mixed by **STEVEN STANLEY**
assistant engineer **FRANKIE GIBSON**
editing **JACK NUBER**
additional editing **KENDALL STUBBS**
recorded, mixed, edited at **COMPASS POINT STUDIOS**, nassau, bahamas, april 1983
additional recording at **'THE FALLOUT SHELTER'** london, u k
mastered by **JACK SKINNER** at **STERLING SOUND**, new york, usa

WALLY BADAROU voices, acoustic piano, acoustic guitar tambourine, mini moog, prophet 5, linn drum, synclavier

REBOP KWAKU BAAH congas

additional voices **KRISTINA BENGTSSON, GENEVIEVE AUCER, ANDY LYDEN, FRANKIE GIBSON** and the **GAMBIER SCHOOL CHILDREN**

let me simply thank all those, mentioned or not, who were involved in the making of this album

ISLAND VISUAL ARTS

ISLAND
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HIGH
Panart
RECORDS
FIDELITY
LP-2060
Santero
AFRO-CUBAN CULT MUSIC
featuring
Celia Cruz
Mercedes Valdes
Coro Yoruba
Tambores de Batá
and others-

Santero

HIGH Panart RECORDS FIDELITY

LP-2060

(TOQUES DE SANTO)
(AFRO-CUBAN CULT MUSIC)

Side A

1. CHANGÓ
Celia Cruz with the Yoruba Chorus and the Batá Drums

2. BABALÚ AYÉ
Celia Cruz with the Yoruba Chorus and the Batá Drums

3. YEMAYÁ
Mercedes Valdes with the Yoruba Chorus
and the Batá Drums

4. OCHÚN
Mercedes Valdes with the Yoruba Chorus
and the Batá Drums

5. OBATALÁ
Mercedes Valdes, Bienvenido Leon and Facundo Rivero
with Batá Drums

6. ELÉGGUA
Mercedes Valdes, Bienvenido Leon and Facundo Rivero
with Batá Drums

Side B

1. OGÚN
Obdulio Morales and his "Black Chorus"
Caridad Suarez, soloist

2. OCHOSI-OMO-MI
Obdulio Morales and his "Black Chorus"
Caridad Suarez, soloist

3. PRAYERS TO (a) OBATALÁ, (b) YEMAYÁ
Mercedes Valdes, Eugenio de la Rosa and Chorus
with the Batá Drums of Jesus Perez

4. PRAYERS TO (a) CHANGÓ, (b) OCHÚN
Mercedes Valdes, Eugenio de la Rosa and Chorus
with the Batá Drums of Jesus Perez

5. CABILDO DE OLLÁ
The "Dark Rhapsody" Ensemble
conducted by Osvaldo Estivill

**one who invokes the gods*

THE CONTENTS

In this album, the first commercial recording of its kind, we present the true cult music of the Afro-Cuban people. Actually, this is more African than Cuban, and these recordings though modern (recently recorded in Panart's studios in Havana), consist of invocations and prayers (at least as old as Africa itself) to some of the major tribal deities.

Cult music was imported into Cuba with the African slaves many years ago, and still survives thru tradition. The music (and the accompanying dances) has persisted in the "cabildos", or societies organized by the Afro-Cubans thru generations, and is composed mostly of religious themes, since most of the "cabildos" have a religious basis, and is devoted mostly to supplication and praise of the various deities and/or supernatural beings.

The following is a short synopsis into the background of the gods and goddesses worshipped through the ages in this musical form.

The Deities And The Myths

CHANGÓ — God of virility and strength, also of thunder and lightning. Above all, is representative of unbridled sexuality. There is no deity more vehement nor energetic. Could also be described as the god of "all."

BABALÚ AYÉ — God of illnesses. According to myth, he was quite a rake and in time, contracted leprosy. Later, as an old man on crutches, he became a seer who could look into the future, and is now highly venerated.

YEMAYÁ (also known as *"Yalóde"*) — Queen of the Seas, and "goddess of motherhood, though not of love" (in contrast to *"Ochún"*, see below). She is depicted as a virtuous mother, prudent, intelligent, and at the same time, warm, human and gay.

OCHÚN (also known as *"Panchágara"*) — Goddess of love and lust. She is depicted as being very attractive (if not sensuous, witty and wicked. She is said to be the "daughter of mountains", since she was born there. She is also the goddess of rivers and lagoons, and of gold. *Ochún* represents all things sweet, beautiful and/or voluptuous.

OBATALÁ — seems to be depicted as a bi-sexual deity depending on the occasion. In Africa, *Obatalá* is considered "creator of the world." Among the Afro-Cubans, the female counterpart is the personification of all things feminine, maternal, creative.

ELÉGGUA — God (guardian) of the crossroads. All rituals are first begun by invoking *Eléggua* (also known as *Echú*). He is known to punish those who do not respect him. He is a restless god, and for his own amusement, causes much annoyance to mortals. It seems that even among the other deities, he is a bit of a practical joker, though at times not very funny. It is said that some Christians regard *Eléggua* as the very devil — though in this mythology, there is no personage as completely evil as Satan.

OGÚN — The god of all things iron and mineral, also god of the mountains. A war-like god. He is symbolized by machetes, picks, shovels, hammers, chains, and in this modern age, by automobiles, airplanes, tanks, all articles made of iron or steel, etc.

OCHOSI — God of the hunt (wildlife). Symbolized by the bow and arrow.

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STEREO 73075

ARK 2

FLAMING YOUTH



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STEREO 73075
SUITABLE FOR MONO

ARK 2

F L A M I N G Y O U T H

(Flash) Gordon Smith/Guitar, 12-string, Bass Guitar, Vocal.

Brian Chatton/Organ, Piano, Vocal.

Ronnie Caryl/Bass Guitar, 12-string Guitar, Vocal.

Phil Collins/Drums, Percussion, Vocal.

Out there in Texas they've probably already started building ARK 2. It will be ready and waiting for blast off as the fiery flood ignites the funeral pyre of Earth.

Only this time it won't be God who selects his Noah — it will be Technological Man, maker of miracles and inventor of his own doom. And this time he won't mess with all those animals — they've already had their space flights, pioneering the way of escape for their human masters.

Now there is only room for man with his cargo of blurring memories, his unchanging problems and innocent hopes: all in capsule form for easy stowage.

You can anticipate his journey with the music that is ARK 2. You will discover that, though his circumstances change, man's dilemma does not. He is still capable of creating beauty as well as despair, still capable of nostalgia and lust, anger and love. And, above all, those qualities which may save him for another ten thousand years: humour, irreverence and wit. At the end of your 45 minute preview perhaps you will discover that you can still like man, admire him even. You will hope he makes it.

This, then, is man's last trip.



SIDE ONE

GUIDE ME, ORION: The bird in the well-remembered garden vainly tempts the traveller to stay. But the astronaut has his sights fixed on Orion the Hunter, brightest constellation in the sky, and the spacecraft lifts off.

EARTHGLOW: A nostalgic song of farewell to Earth as its beauty dwindles, blue and cloudspun, behind the astronaut and his crew.

WEIGHTLESS: Now they really are beyond Earth's influence, suspended between the pull of the past and the lure of the future.

THE PLANETS: As astrologers and a whole Holst of composers and writers have assured us, the planets have characters of their own, exerting their influence on Earth, their strength diluted by the distance and each other's powers. But ever since their colonisation by man they have become corrupted by earthly values and they too are doomed. In passing, here's a brief survey of the Solar scene.

Mars — Bringer of War: Even in an age of enlightenment, bloody pointless wars continue: men apparently still must fight and die ingloriously.

Venus — Bringer of Peace: Love has become mere sexual titillation — more orgasms than ever, and less satisfaction.

Mercury — The Winged Messenger has a familiar message — the reduction of electronic marvels to the ultimate in inanity. Communication and non-communication have become one.

Jupiter — Bringer of Jollity: Tranquillity and a sort of soggy happiness are induced and maintained by the latest stimulants and sedatives. Turning on has become as routine as an old-time cocktail party way back when.

Saturn — Bringer of Old Age: Thanks to the strange skills of transplant surgery a man's body can attain piecemeal immortality. But burnt-out brain cells can't be replaced. Not just yet.

Uranus — The Magician: The analyst's couch is the sole refuge for the disturbed personality; all deviations from the norm can be explained away and fixed up; perfect integration — but dull.

Neptune — The Mystic has become a substitute for God, constantly inciting man to more lunatic antics in his search for The Meaning Of It All.

SIDE TWO

CHANGES: At last the astronaut has passed the known solar system and must face himself in uncharted space. No map references here: his trip has really begun.

PULSAR: The barren, burnt-out, black failed star brings on almost overwhelming despair. Like the sirens of old she urges the travellers towards destruction.

SPACE CHILD: Suddenly, after all, there is a future, for here is the first child born in space. And he has no hang-ups about the past, accepting life with innocent trust.

IN THE LIGHT OF LOVE: Now the astronaut and his crew are renewed by the power of love — the quality that makes humanity viable in any time or space.

FROM NOW ON (Immortal Invisible): Although no final destination is in sight the voyagers travel hopefully. Maybe this time man really is learning. Perhaps he can even hang on to his hard won insight.

Recorded at De Lane Lea Music, London. Engineer: Barry Ainsworth. Photography: Gered Mankowitz. Stained glass montage: John Constable.

KOLOR KLIMÉ
productions



THE FUNK HUNT

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SIDE A
Enregistré par HOUSSEIN (LAFAMI) au TRIANON HALL.Edité et mixé aux studio de la seine.

The Funk Hunt

As anyone with perpetually dusty fingers will readily testify, buying old records truly is a "habit"- an addiction that rules the minds, bodies and souls of legions of vinyl junkies searching for sounds that stroke the soul. Some saddled with this jones are DJs seeking grooves to move the crowd. Others are producers looking for the perfect beat to digitally sample and re-invent. Still others are simply feverish music lovers with a funky monkey on their backs. All, however, are devoted to the art of digging-chasing 33, 45 and even 78 RPM dreams through second-hand record bins, cheap sales, storage rooms, and warehouses with one guiding philosophy: real diggers do real things.

Writer/ directors Jeremy Delon and Romain Gavras The Funk Hunt cleverly tracks the movement within this manic-obsessive world from a thoroughly original perspective: that of the rare record itself. Shot in location in New York city, the film follows one such elusive slab of vinyl's life story through its various incarnations, from its birth as a test pressing in a dashiki-ed out 1970s studio session to its celebration at a 1990s b-boy throwdown to its eventual recovery and revival as a global funk phenomenon. Along the way, beats are bumped, egos get bruised, heads get cracked, cash trades hands, shrink is wrapped, and irony, ultimately, secures the last, sardonic laugh.

CHAIRMAN JEFFERSON MAG, EGO TRIP NYC

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LIMITED EDITION 1943/ **2000**



RED LION

CHAPTER ONE
"TIMELESS ASHES"



Side A

1. Lalo Schifrin- Enter The Dragon
2. The Impressions- On The Move
3. Herbie Hancock-Party People
4. Galt MacDermot-Harlem Medley
5. The Counts- What's Up Front That

Side B

1. Willie Mitchell- Could I Be Falling In Love
2. Donny Hathaway- Furniture Truck
3. Galt MacDermot-Stockyard
4. Il Buono,Il Cattivo,Il Brutto-The Good, The Bad and The Ugly
5. Ed Green - My Love For You And The Ugly
6. Kevin Toney-Spaced Out

TONY and Reality



Side One:

1. My feelings (Reality and Robert Davelaar)
2. Slipping into darkness (Dickerson-Miller-Allen-Brown-Scott-Oskar-Jordan)
3. The Swinger (Reality)
4. Think of me as your soldier (Stevie Wonder)

Musicians Glenn Gaddum and Frank Douglas deserve a special thanks for their part in the arrangements.
Also thanks to Luc Ludolph for his help in making this album an outstanding peace of art and to Hans B. van Olst, Paul G. Duyns, Printhouse-Haarlem and August Eugene Godlieb (Bonnie), 1973

Once in a lifetime the Carribbean produces a wonderchild.
This happened nearly 18 years ago with the birth of "Tony". (singer, dancer, composer and musician).
Born for the spotlight, on stage since the age of six.
A young traveller, drifting between New York (apollo); The Carribean, South America (t.v., theaters and concerthalls) and many mayor European cities like Paris, Munich, Amsterdam, Cannes, Torino etc., now planning for Japan and the Middle East.
Tony always brings love and warmth with the special grace he has to all those who enjoy his wonderful voice, but above all people admire him for the simple and wonderful guy he is.
This album was made with some outstanding musician friends of his (together they are Reality); like Glenn Gaddum on organ, Vincent Mitchell bass, Eddy Veldman drums, Steve Boston congas and Frank Douglas guitar.
This album is a marvelious gift to anyone you love.

Robby Schouten

Side Two:

1. I'll be there (Reality and Glenn Pocorni)
2. One woman (Isaac Hayes)
3. Groove along (Reality)
4. Nowhere to hide (Reality)

Recorded at Luc Ludolph's Sound Studio's on december 19th 1972.
Mastering by Joop Niggebrugge
Recording supervision and executive producer Ted Köhler
Photography by Ton Kuypers
Album redesign Studio Shalala
Produced by Robby Schouten


James Gilstrap
Love Talk
$1 — GILSTRAP
RLX 105
Promotion Copy
NOT FOR SALE

James Gilstrap
Love Talk



*LOVE TALK 13:13
*NEVER STOP LOVING ME 7:41
*MOVE ME 6:10
**HELLO IT'S ME 3:25

*(Wes Farrell/Dee Ervin)
Pocket Full of Tunes, Inc. (BMI)

**(Todd Rundgren)
Screen Gems – Columbia Music, Inc. (BMI)

Produced by Wes Farrell
Arrangements by Gene Page

Background Vocalists:
Dee Ervin
June Williams
Lisa Roberts
Myrna Matthews

Recorded At:
The Sound Factory & The Record Plant

Mixing Engineers:
Gary Kolgren
Ron Nessen

Engineers:
Dave Hassinger
Jim Nipar

Art Direction: Linda Dietrich
Photography: Linda Dietrich
Album Design: Hulda Nelson

Photo Retouching:
Charlie Wild Studios

Special Thanks:
Olivia Page
Dee Willoughby
Linda Dietrich
Linda Campbell

A Product of the Wes Farrell Organization

Previous Release:
JIM GILSTRAP
SWING YOUR DADDY



RLX 102

WARNING: It is expressly forbidden to copy or reproduce this recording in any manner or form.

Salsbury Record Corp.
Los Angeles, California
Pressed in U.S.A.

MAYFIELD HIGH SCHOOL 1973

Acappella Choir - Jazz Ensemble - Symphonic Band

Conductors: Herman Treu and William Rayer



STEREO
USR - 5475

Century Advent recording

OSCAR

PAUL
SIMON





오 스 카 레 코 드 공 사
MANUFACTURED BY


KOOL AND THE GANG
Ladies' Night
LIFE 27
INCLUDES
TONIGHT'S
THE NIGHT

LADIES' NIGHT

GOT YOU INTO MY LIFE

IF YOU FEEL LIKE DANCIN'

HANGIN' OUT

TONIGHT'S THE NIGHT

TOO HOT




L I B S I N G
INCLUDES THE HIT
FUNKY
TOWN
Printed in U.S.A.
LIFE 190

MOUTH TO MOUTH

SOLAR FIRE



Fire Active principle operative in combustion.
The Concise Oxford Dictionary



COLIN PATTENDEN Bass Guitar

CHRIS SLADE Fibes Drums



MANFRED MANN Organ, Synthesiser, Vocals





MICK ROGERS Vocals, Guitar

SIDE ONE

1. *Father of Day, Father of Night*
2. *In the Beginning, Darkness*
3. *Pluto the Dog*

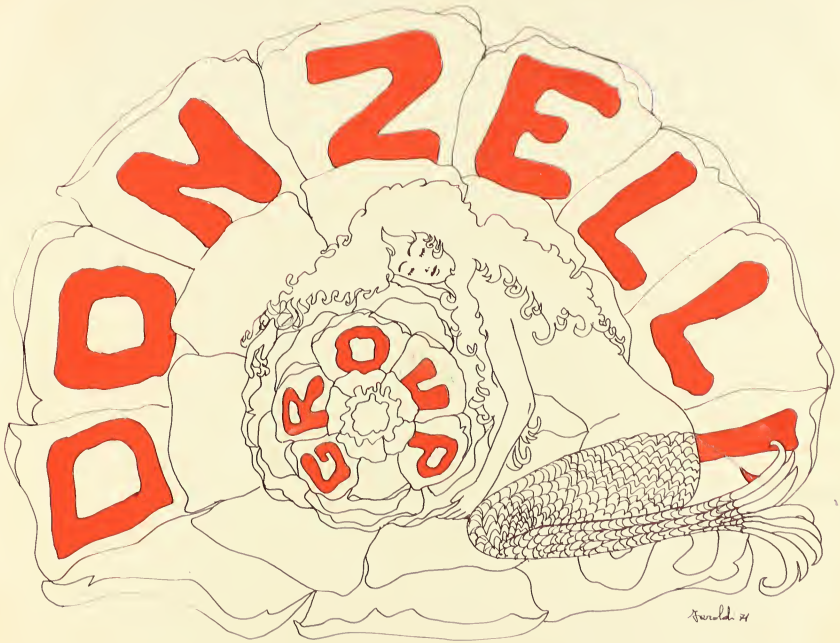
SIDE TWO

1. *Solar Fire*
2. *Saturn, Lord of the Ring*
   Mercury, the Winged Messenger
3. *Earth, the Circle Part 2*
4. *Earth, the Circle Part 1*

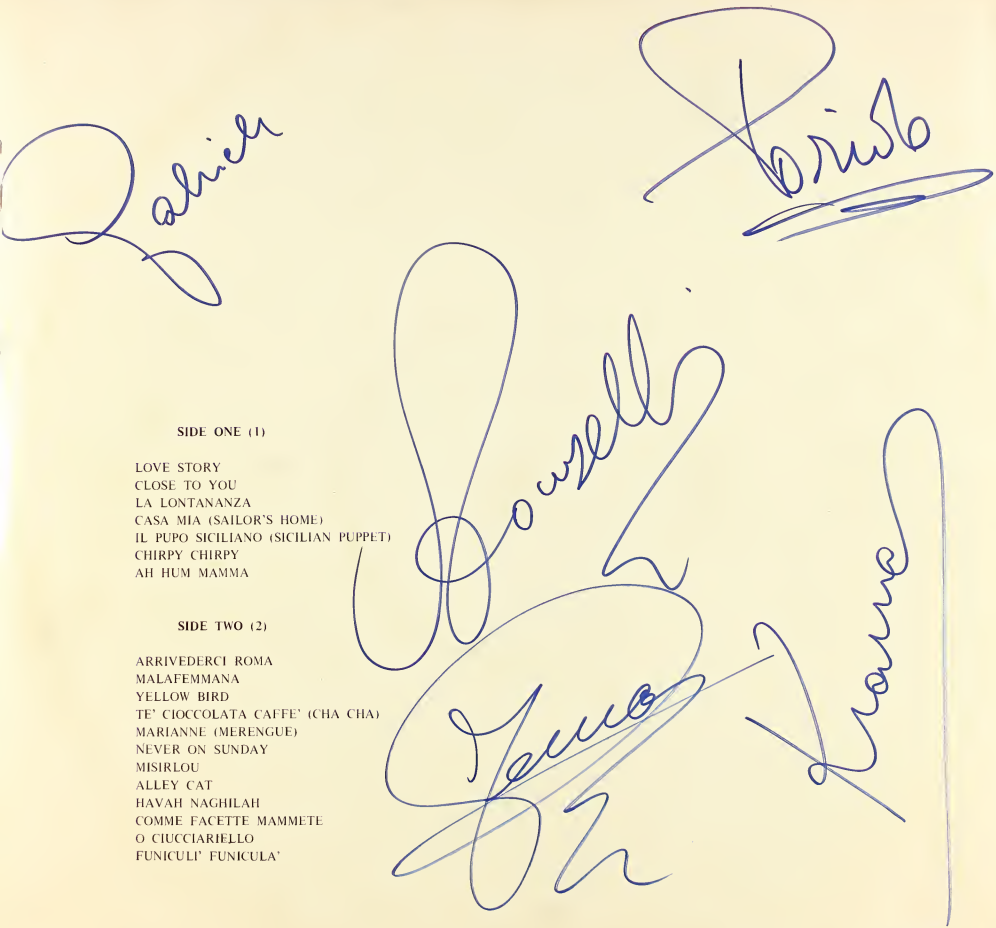
RECORDED at the Workhouse, Old Kent Road, London 1973.
PRODUCED by Manfred Mann and Earthband.
ENGINEER John Punter; contributions by Dave Stephens, John Edwardes.
TAPE OPERATOR Laurence Latham.

MANAGEMENT H M M, 480, Old Kent Road, London SE1.
Backing Vocals Doreen and Irene Chanter, Grace Simpers.
Special thanks to John Punter for his invaluable contribution.
Trombone Paul Rutherford
Extra Percussion on 'In the Beginning' Peter Miles.
Design and Photography by Fin Costello.

6001 112



STEREO



SIDE ONE (1)

LOVE STORY
CLOSE TO YOU
LA LONTANANZA
CASA MIA (SAILOR'S HOME)
IL PUPO SICILIANO (SICILIAN PUPPET)
CHIRPY CHIRPY
AH HUM MAMMA

SIDE TWO (2)

ARRIVEDERCI ROMA
MALAFEMMANA
YELLOW BIRD
TE' CIOCCOLATA CAFFE' (CHA CHA)
MARIANNE (MERENGUE)
NEVER ON SUNDAY
MISIRLOU
ALLEY CAT
HAVAH NAGHILAH
COMME FACETTE MAMMETE
O CIUCCIARIELLO
FUNICULI' FUNICULA'

PRINTED IN ITALY - ARTE GRAFICA - FIDENZA


SLOW DANCIN'
BEN MOORE

Side A
* I'VE GOT A WINNER IN YOU / 3:00
SLOW DANCING (Swaying To The Music) / 4:01
* GOT TO GO SEE IF I CAN'T GET MAMA / 2:58
KEEPING IN TOUCH / 2:49

Side B
GET CLOSER / 4:06
* SLIPPIN' AWAY / 3:07
LOVE MUSIC / 3:16
I AIN'T GOT TO LOVE NOBODY ELSE / 3:07
EASY AS PIE / 3:09

Produced by PAPA DON SCHROEDER for PAPA DON PRODUCTIONS
Arranger: BERGEN WHITE / Engineers: JIM COTTON, TODD CERNEY, DAVID McKINLEY, BILL FAIR, DAVID YATES, DON SCHROEDER / Recorded at: SOUND LAB, WOODLAND STUDIO, CREATIVE WORKSHOP, NASHVILLE, TENNESSEE / * Recorded at: MUSCLE SHOALS SOUND STUDIOS, MUSCLE SHOALS, ALABAMA

A PAPA DON PRODUCTION

Exclusive Worldwide Representation of BEN MOORE and PAPA DON PRODUCTIONS by DAVID CHAPMAN and BILL UTLEY for CREATIVE TALENT ASSOCIATES LTD., LONDON, ENGLAND
Public performance clearance: BMI except "GOT TO GO SEE IF I CAN'T GET MAMA" — ASCAP



Lead Guitar: REGGIE YOUNG / Rhythm Guitar: JOHNNY CHRISTOPHER / Bass: TOM COGBILL / Percussion: FARRELL MORRIS / Piano, Electric Piano: BOBBY WOOD, BOBBY EMMONS / Drums: JERRY CARRIGAN / Horns: DON SHEFFIELD, BILLY PUETT, DENNIS GOOD, GEORGE BISSELL, GEORGE TIDWELL / Sax Solos: BILLY PUETT / Strings: SHELDON KURLAND, STEPHANIE WOOLF, CARL GORODETZSKY, LENNIE HAIGHT, ROY CHRISTENSON, STEVEN SMITH, WILFRED LEHMAN, GARY VANOSDALE, VIRGINIA CHRISTENSEN / Backing Vocals: SHERRY KRAMER, DIANE TIDWELL, LISA SILVER / * Piano, Electric Piano: BARRY BECKETT / * Electric Piano: RANDY McCORMACK / * Lead Guitar: LARRY BYROM / * Rhythm Guitar: JIMMY JOHNSON / * Bass: DAVID HOOD / * Drums: ROGER HAWKINS

Special Thanks from BEN MOORE and PAPA DON to FAYE, MAMA GAIL, FRED FRANK, SID MAURER, RICHARD MACK, FRED LEVIN, FRED VIGODSKY, ALAN and MARTIN LEVIN and all our friends at ROADSHOW, NATURE'S MUSIC INC. and RCA
Art Direction: SID MAURER / Design and Photography: HAL WILSON

Roadshow®

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HIGH FIDELITY RECORDING

Capitol RECORDS

KALEIDOSCOPE

Instrumental Varieties by

Les Baxter His orchestra and chorus



TROPICANA
APRIL IN PORTUGAL
JULIE
CORNFLAKES
ELAINE (GITANE)
INVITATION
BLUE TANGO
FESTIVAL HOP
RUBY
GIGI
ATLANTIS
THE HIGH AND THE MIGHTY

ka·lei'do·scope—an endless variety of changing, varicolored forms, patterns, scenes, and the like.

That's what Mr. Webster says. What Les Baxter does is set that definition to music. Here is an endless variety of changing, varicolored *musical* forms, patterns, scenes, and the like.

By now there is no need to point out Les Baxter's unique status among the composer-arranger-conductors of our time. It might be pertinent to point out, however, that this uniqueness results from very definite behavior patterns and esthetic interests.

Les is a wandering eclectic, a man of unceasing musical curiosity. He travels all over the world, at every opportunity, searching out the strange, the interesting, the beautiful in music. To Les, music knows no caste, and he finds material and inspiration in fancy palaces, swarming marketplaces, lonely fields. Nor does music suffer geographical confinement. Les takes it wherever he finds it, mixes the sounds on his own musical palette, paints musical pictures that delight and intrigue with their original colorations. A sophisticated French "chanson" might be wedded to an Afro-Cubano drum rhythm or a simple South American folk tune given a lush treatment of strings and woodwinds and voices that sing no words.

"April in Portugal" is a good example of Les' wizardry. What turned out to be his greatest seller was originally written by a young man in Portuguese East Africa as a tribute to his school. The song found its way up to Portugal and France and became a continental hit. In England it was known as "Whispering Serenade," and under the same title it flopped in this country. Les revived the song under its original title, gave it a rich, rhythmic treatment, and the record broke wide open, carrying the song to the top spot on the Hit Parade.

From France Les picked up "Gigi" and "Elaine," from England "Festival Hop" and "Cornflakes," and, lest he be regarded as musically un-American, he turned to Hollywood and selected four motion picture themes—"Ruby," "Invitation" and "The High and the Mighty" from pictures of the same names, and "Julie" from *Take the High Ground*. You could even say that Les went a little out of this world for inspiration by taking the European hit "Atlantis" and dreaming up his own Afro-Parisian interpretation of this fabled lost continent.

Giving Les an unusual opportunity to relive his musical experiences in Cuba, Haiti, the Bahamas and South America are the two remaining numbers in the album, the strongly melodic "Tropicana" and the Leroy Anderson composition which became Les' second biggest hit, "Blue Tango."

Les Baxter was born in Texas some thirty years ago and he calls California home. But he's a musical citizen of the world, a one-man United Nations, a young artist whose kaleidoscopic approach to melody, harmony and rhythm has resulted in one of the most distinctive and enjoyable of Capitol albums.



MERCURY SR 60018 • EDDIE LAYTON • CARAVAN

HI-FI STEREO

CARAVAN EDDIE LAYTON AT THE HAMMOND ORGAN

A FOGGY DAY · THE TROLLEY SONG · ON THE MALL · LADY OF SPAIN · JA-DA
WHEN THE RED, RED ROBIN COMES BOB, BOB BOBBIN' ALONG · MAMA INEZ
SWAMP-FIRE · CARAVAN · ON THE TRAIL · COFFEE FOOT BLUES · BLUE HAWAII



Mercury® RECORDS

Emmett McBain

HI-FInformation

This recording was made monaurally and stereophonically at a New York City recording studio. As this was Layton's first venture with this large a backing group, considerable experiment was necessary in musical instrument placement and microphone choice before the required blend could be obtained. To insure a tightness around Layton's dynamic organ sound, his Hammond organ was placed in the very center of the studio, and his fellow cohorts arranged around him in a ragged circle, with each of them facing him so they could receive his direction at any point during the recording. Pickup mikes for individual instruments included:Hammond Organ — Telefunken U47; Guitar — Electro-Voice 666; Bass — Sonï; Drums, Glockenspiel and Xylophone, each working to a separate RCA (ribbon) 44 BX. The entire session was recorded at 15 inches per second on Ampex 350 tape recorders.

Hal Mooney
Mercury Recording Director

SR 60098

ALSO AVAILABLE ON LONG PLAYING MG 20426



CARAVAN

EDDIE LAYTON
AT THE HAMMOND ORGAN

A FOGGY DAY
(Ira and George Gershwin) Chappell & Co. (Ascap) 2:21

THE TROLLEY SONG
(Hugh Martin and Ralph Blane) Leo Feist, Inc. (Ascap) 2:28

WHEN THE RED RED ROBIN COMES BOB BOB BOBBIN' ALONG
(Harry Woods) Bourne, Inc. (Ascap) 2:07

ON THE MALL
(Edwin Franko Goldman and Adelaide Malbrunn) Carl Fischer, Inc. (Ascap) 2:10

JA-DA
(Bob Carleton) Leo Feist, Inc. (Ascap) 2:12

SWAMP-FIRE
(Harold Mooney and Irwin Taylor) Luz Bros. Music (BMI) 2:08

***CARAVAN**
(Juan Tizol, Duke Ellington and Irving Mills) American Academy of Music (Ascap) 2:52

ON THE TRAIL
(Ferde Grofe) Robbins Music Corp. (Ascap) 3:22

MAMA INEZ
(Erlseo Grenet and L. Wolfe Gilbert) Edward B. Marks Music (BMI) 2:07

COFFEE FOOT BLUES
(Eddie Layton) Bourne, Inc. (Ascap) 2:25

LADY OF SPAIN
(Tolchard Evans and E. Reeves) Sam Fox Publ. Co. (Ascap) 2:38

BLUE HAWAII
(Leo Robin and Ralph Rainger) Famous Music Corp. (Ascap) 2:22

This is a true stereophonic disc record recorded in accordance with standards developed by the Record Industry Association of America, Inc.

The mule "hee-hawing" you are about to hear *On The Trail* "isn't." The maraccas and bass drum you are about to hear during *Mama Inez* "aren't."
The amplified Hawaiian guitar on *Blue Hawaii* "isn't."
That banjo on *Red Red Robin* "ain't" and neither is the toll of Big Ben on *Foggy Day*.
They isn't/aren't/ain't/neither because they're really Eddie Layton making with the imitations on his Hammond organ.
Eddie Layton mimicked the authentic so realistically on Organ Moods, his first Mercury album (MG 20208) that ever since, and he's made three albums in between, music fans have besieged the Mercury office with fervent requests for more of the same.
When listening to this album, keep in mind, that Eddie's only live musical assistants on this recording are: Tony Mottola—Guitar, Terry Snyder—Drums, Sandy Block—Bass, Art Kuter—Glockenspiel, Phil Kraus—Xylophone.
With each new hearing, you'll find more interesting musical instrument and gimmicked sounds evolving and they all come from Eddie Layton's Hammond organ keyboard.
Eddie Layton once said that he feels that over 500,000 different sounds can be produced by a Hammond organ and he proves it herein.

Listen to these other Mercury albums by Eddie Layton

JUST WE TOO
Eddie Layton and Buddy Morrow
STEREO SR 60018
MONAURAL MG 20372

ORGAN MOODS
Eddie Layton
MONAURAL MG 20208

NO BLUES ON THIS CRUISE
Eddie Layton
MONAURAL MG 20308

BETTER LAYTON THAN EVER
STEREO SR 60031
MONAURAL MG 20377

Mercury RECORDS HI-FI STEREO

This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth control, thus producing a 2-channel disc of exceptionally wide dynamic range, reliable stylus tracking throughout the frequency range, and startling clarity and definition of instrumental timbres.

This Mercury STEREO record should be played according to the RIAA standard with a stereo reproducing cartridge having a stylus tip not exceeding .7 mil. For best results, be sure that your two loudspeakers and amplifiers are correctly balanced in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other.

Printed in U. S. A.


THE DRIVE
RAIL
the journey is the reward

this side	*that side*
something there	*it must be bedtime*
in her head	*ain't what you say*
key to heaven	*tunnel of love**
*there's a reason**	*life ain't without you*
goin' no where	*no way out**

*special guest — richard hunter/harp

the drive is:

pat dreier	*jamie walker*	*tony paolino*	*paul kochanski*
keyboards/vocals	*lead guitar/vocals*	*drums/vocals*	*bass/vocals*



in loving memory of megan dreier

thanks: bob brady, debbie mello, ian o'malley, the hardings, wendy/john marelli, creative talent, inc., entertainment concepts, tina figueiredo, chris devlin and all of our fans.

special thanks: jim mcgettrick/nostalgia, carter alan, russ mottla, dee conway, wbcn, waaf, frank/susan orena, mike carr/warren scott /the entertainment network, dave giamatteo, harry and peter borress, harry king, frank foster, fred berk, bob owens, normandy sound studios-but especially to: kathy walker, chrissie dreier, terry paolino, susan finnerty, pamela buckland, mr. and mrs. walker and god.

management-marketing-promotion:
phil mayo & company-%ctl, 29 commonwealth ave., boston, ma
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produced by *the drive* *phil greene* *"whisky"*

all titles written/arranged by *the drive*

published 1987 *pump music/bmi*

engineered by *phil greene/normandy sound studios, warren, rhode island*

assistant engineers *jamie locke* *mike skeffington*

mastered by *greg calbi/sterling sound/nyc*

***bob winters:** road manager production and lighting director*

"whisky": audio engineer ***rick/jim harding—larry price:** the crew*

***bill greene:** photographer* ***dick/alice begin ♦:** cover graphics*



warning: unauthorized reproduction of this recording is prohibited by federal law and subject to criminal punishment.

TH 0051

• SOMETHING THERE •
(I JUST CAN'T PUT MY FINGER ON)

I'LL PICK UP MY CHECK AND GO
I'M TIRED OF THIS WHOLE MIXED UP WORLD
THIS AIN'T THE PLACE FOR ME
A BLIND MAN HERE IS TRYING TO SEE

THROUGH THE BAD
THROUGH THE GOOD
THROUGH THE OTHER SIDE
OPEN UP, I'VE GOT SOMEWHERE TO GO

THERE'S SOMETHING THERE
I JUST CAN'T PUT MY FINGER ON
YEAH, THERE'S SOMETHING THERE
I JUST CAN'T PUT IT ON

I STARED AT THE EXIT SIGN
AND FEEL A SHIVER DOWN MY SPINE
JUST LIKE A LONG LOST FRIEND
I HEAR THOSE TEXAS BLUES AGAIN

PEOPLE BORN, PEOPLE DIE
THOUSANDS EVERYDAY
HOW THEY COME AND WHERE THEY GO
I JUST IGNORE IT ANYWAY

THERE'S SOMETHING THERE...

TIME AFTER TIME IN MY MIND
I HEAR THE THINGS YOU SAID

THERE'S SOMETHING THERE...

• IN HER HEAD •

ALWAYS AWARE OF OPPORTUNITY
SHE'S GOT A PLAN AND WANTS TO SEE IT FLY
ALWAYS SOMETHING SEEMS TO DRAG HER DOWN

YOU GOTTA GIVE TO GET
SHE HASN'T LEARNED THAT YET
SHE'S JUST GETTING HER FEET WET

IN HER HEAD
SHE'S GOT IT ALL WORKED OUT
IN HER HEAD
SHE'S GOT IT ALL WORKED OUT

OFF ON HER OWN TO PROVE THAT SHE CAN DO
ALL THOSE THINGS SHE ALWAYS WANTED TO
NO TIME FOR DOUBTS, NO TIME TO SECOND GUESS

SHE'S NEVER BEEN DENIED
SHE'S NEVER EVEN TRIED
TO REACH DOWN DEEP INSIDE

IN HER HEAD...

• THERE'S A REASON •

THERE'S A REASON
FOR THE MOON AND STARS
THERE'S A REASON
THAT WE'RE WHO WE ARE
THERE'S A REASON
FOR THE BAD AND GOOD
I WOULD SPIT IT OUT
IF I ONLY FELT I COULD

WHY DOES IT SEEM LIFE IS ONE BIG MYSTERY
SOME KIND OF ACCIDENT THAT OCCURS TO ME
SOME MEN THEY GIVE THEIR LIFE
JUST FOR A GLIMPSE
OTHER'S THEY SPEND THEIR
LIFE RUNNING AWAY

FROM THE REASON
THAT WE LIVE AND DIE
HOW IT'S OVER
IN THE WINK OF AN EYE
THERE'S A REASON
THAT WE RAPE THE LAND
NO AMOUNT OF MONEY MADE
OR WORDS PLAYED
COULD EVER MAKE
ME UNDERSTAND

THERE'S A REASON...

• GOING NOWHERE •

BORN IN THE WEST, EDUCATED IN THE EAST
I WAS PAYIN' MY WAY, BUT THE PRICE WAS NEVER CHEAP
TUNED TO THE STATION OF GREED AND DESIRE
I WAS AIMING FOR THE TOP, BUT THE TOP JUST KEPT GETTIN' HIGHER & HIGHER

AND I RAN 'TIL I COULD NO MORE
AND I YELLED 'TIL MY THROAT WAS SORE

GOING NOWHERE
AS FAST AS I CAN
RUNNING IN CIRCLES
TO THE TUNE OF MY LATEST PLAN

TRYIN' TO GET AHEAD, I WAS WORKING FOR MYSELF
DOIN' WHAT I HAD TO, THE HELL WITH ANYONE ELSE
THERE WAS LYING TO THE LEFT, CHEATING TO THE RIGHT
IT DIDN'T REALLY MAKE ANY DIFFERENCE TO ME
AS LONG AS IT WAS ME WHO WON THE FIGHT

AND I TOOK 'TIL I TOOK IT ALL
AND I FLEW 'TIL I HIT THE WALL

GOING NOWHERE...

AND WHEN IT HITS YOU — TURN THE OTHER CHEEK
THE SPIRIT IS WILLING BUT THE FLESH IS ALWAYS WEAK

WHEN DID I STOP BELIEVING
THAT THE POINT OF LIFE WAS LIVING
WHEN IT'S OVER AND MY TIME IS AT HAND
ALL THE MONEY I'VE MADE
ALL THE DUES I'VE PAID
ALL THE PLANS I'VE LAID
WON'T MEAN NOTHING ANYMORE

• LIFE AIN'T WITHOUT YOU •

WHEREVER I GO, WHATEVER I DO
I'M HOPING THAT SOMEHOW I'LL GET TO YOU
'CAUSE I NEVER WANTED TO HURT YOU AT ALL
IF THAT'S WHAT I'M DOIN', I CAN'T STAND TO SEE YOU FALL

LIFE AIN'T WITHOUT YOU, BABY
IT'S JUST NOT THE SAME
WHEN I'M PLAYING THIS GAME OF LOVE

MY FAVORITE MOMENT HAPPENS
WHEN YOU ARE NEAR
I HAVE NOTHING TO FEAR FROM LOVE

I WISH THERE WAS SOMETHING THAT I COULD SAY
TO CHASE THIS LONELY FEELING AWAY
'CAUSE YOU'RE ALWAYS THERE IN THE BACK OF MY HEART
I GUESS YOU'RE THE ONLY ONE WHO COULD HEAL THAT HURTING PART

LIFE AIN'T WITHOUT YOU...

I CAN'T MAKE IT BY MYSELF
IT JUST WON'T WORK WITH NOBODY ELSE

LIFE AIN'T WITHOUT YOU...

TINA

TH 0051

• KEY TO HEAVEN •

LAST NIGHT I WAS STARING AT THE STARS
I WONDER JUST HOW FAR AWAY THEY REALLY ARE
AND I WAS THINKIN' 'BOUT THAT FOR A LONG, LONG TIME
AND I LOST MYSELF SOMEWHERE INSIDE

IF I HAD THE KEY TO HEAVEN
I COULD OPEN ANY DOOR
AND IF I REALLY KNEW THE MAN IN THE MIRROR
I WOULDN'T HAVE TO WAIT NO MORE, NO MORE

I'M THINKIN' 'BOUT WHAT'S BEEN TAUGHT TO ME
JUST PEOPLE WHO HAVE LED ME TO BELIEVE
BUT THERE'S SOMETHIN' I FEEL
WHEN I CLOSE MY EYES
AND I KNOW EVERYTHING'S GONNA BE ALL RIGHT

IF I HAD THE KEY TO HEAVEN...

IN THE BACK OF THE BUS
IN THE BACK OF MY MIND
I'M LOOKIN' AROUND
EVERY NEW DAY ~ EVERY NEW CHANGE
I GET A LITTLE CLOSER TO YOU
JUST SOMETHIN' I GOT TO SAY
JUST SOMETHIN' TO TAKE ME AWAY

LAST NIGHT I WAS STARING AT THE STARS
AND I WONDER WHAT THE HELL I'M DOIN' DOWN HERE, ANYWAY
AND I WAS THINKIN' 'BOUT THAT FOR A LONG, LONG TIME
AND I FOUND MYSELF SOMEWHERE INSIDE

IF I HAD THE KEY TO HEAVEN...

• BEDTIME •

EYES WIDE OPEN
I STARE INTO THE WALL
THE DAY HAS LEFT ME NUMB
I CANNOT FEEL
NOTHING'S REALLY WRONG
BUT SOMETHING ISN'T RIGHT
THE DAY HAS LASTED FOR TOO LONG

AND THEN I FIND HER
SHE'S LOST INSIDE A DREAM
SOFTLY SHE'S LEADING ME AWAY
ONE MORE MOMENT
AND I WILL BE THERE
IN HER ARMS ~ FAR AWAY

IT MUST BE BEDTIME ...

AND THEN SHE TOUCHED ME
I FEEL HER DEEP INSIDE
SOFTLY SHE'S LEADING ME AWAY
ONE MORE MOMENT
AND I WILL BE THERE
IN HER ARMS ~ FAR AWAY

• TUNNEL OF LOVE •

I REMEMER SATURDAY
OUT ON THE TOWN
WITH THE GIRL OF MY DREAMS
SUMMERTIME LOVE
THE AMUSEMENT PARK
JUST YESTERDAY IT SEEMS

I CAN SEE HER
IN HER TUBE TOP
AND HER TUBE
ME IN MY T-SHIRT AND BLUEJEANS
CHECKIN' OUT THE GOOD TIMES
GETTIN' LOST IN THE CROWD
CHASIN' EACH OTHER ALL AROUND THAT PARK

WE DIDN'T GET OUR KICKS
ON THE MERRY-GO-ROUND
THE FERRIS WHEEL,
OR THE WATERSLIDE
ROLLER COASTERS AND
FUNNY CARS
DIDN'T GIVE THE KICKS
WE GOT INSIDE

TUNNEL OF LOVE ♥...

NOW, THEY SOLD THAT PARK
TO A REAL ESTATE JERK
AND BURNED IT TO THE GROUND
BUT I REMEMBER THE RIDES
AND THE FEELING INSIDE
HOLDING ONTO THE LOVE
I FOUND THERE

WE DIDN'T GET OUR KICKS
TUNNEL OF LOVE...

• IT AIN'T WHAT YOU SAY •

WORDS I'VE HEARD MANY TIMES BEFORE
GOOD WORDS AFTER BAD
SO MANY WORDS I CAN'T HEAR NO MORE
THEY CAN'T EXPLAIN THE TIMES WE'VE HAD

ANALYZE AND DESCRIBE IT
BUILD IT UP AND TEAR IT DOWN

AIN'T WHAT YOU SAY
IT'S THE THINGS THAT YOU DO
CHANGING THE WAY
I FEEL FOR YOU

STOP! I CAN'T HEAR NO MORE
I CAN'T BELIEVE THE THINGS
YOU SAY
WAIT, MAKE IT ALL WORK OUT
IT DOESN'T MATTER ANYWAY

I KNOW YOU THINK YOU
REALLY MEAN IT

BUT AFTER EVERYTHING GOES DOWN

AIN'T WHAT YOU SAY...

LET IT ALL UNWIND
ALL YOU FEEL INSIDE
EVERYTHING YOU DO
COMES BACK TO YOU

• NO WAY OUT •

IT WAS IN THE FALL WHEN I LEFT MY HOME FOR GOOD
REALLY DIDN'T HAVE TO GO
BUT DEEP DOWN I KNEW I SHOULD
THERE WAS A WORLD OUT THERE
THAT I COULDN'T WAIT TO SEE
HAD TO FIND OUT FOR MYSELF
WHAT THE WHOLE THING MEANT TO ME

IS THERE NO WAY OUT ~ WHEN YOU'RE OUT ON YOUR OWN
IS THERE NO WAY OUT ~ WILL IT EVER FEEL LIKE HOME

I WAS LOOKIN' FOR THE BETTER THINGS ON MY WAY TO SOMEWHERE ELSE
AND WHEN I CAME ACROSS SOMETHING GOOD, I MADE SURE TO HELP MYSELF
SURE WAS FINE, YES IT SURE WAS FINE TO LIVE SO LOOSE AND FREE
BUT THE MORE I SAW THE MORE IT MADE ME FEEL SOMETHING GONE INSIDE OF ME

IS THERE NO WAY OUT...

AND YOU CAN'T GO BACK ~ 'CAUSE IT'S NEVER THE SAME
ALL THE PLACES ARE GONE ~ AND ALL THE FACES HAVE CHANGED

I HEARD A SONG I USED TO KNOW BACK IN 1974
MY MIND STARTED SPINNING BACK TO THE WAY I WAS BEFORE
NOW I FEEL LIKE I WOULD GIVE IT ALL JUST TO LIVE LIKE THAT AGAIN

IS THERE NO WAY OUT...

Neil Young - Comes A Time



SIDE ONE	SIDE TWO
GOIN' BACK	HUMAN HIGHWAY
COMES A TIME	ALREADY ONE
LOOK OUT FOR MY LOVE	FIELD OF OPPORTUNITY
PEACE OF MIND	MOTORCYCLE MAMA
LOTTA LOVE	FOUR STRONG WINDS

COMES A TIME

PRODUCED BY:
NEIL YOUNG
BEN KEITH
TIM MULLIGAN
DAVID BRIGGS

RECORDED AT:
TRIAD—FT. LAUDERDALE, FLA.
COLUMBIA—LONDON, ENGLAND
WALLY HEIDER—HOLLYWOOD, CA.
WOODLAND—NASHVILLE, TENN.
SOUNDSHOP—NASHVILLE, TENN.
BROKEN ARROW—REDWOOD CITY, CA.

ENGINEERS:
TIM MULLIGAN
MICHAEL LASKOW
DAVID MC KINLEY
DANNY HILLY
MIKE PORTER
DENNY PURCELL
RICH "HOSS" ADLER
ERNIE WINFREY
GABBY GARCIA
PAUL KAMINSKY

REMIX:
NEIL YOUNG
EXCEPT "LOTTA LOVE" AND
"LOOK OUT FOR MY LOVE"
BY DAVID BRIGGS AND TIM MULLIGAN.

DIRECTION:
ELLIOT ROBERTS

MASTERING:
COLUMBIA—NEW YORK
CHIL BROWN AND STU ROMAIN

PHOTOGRAPHY:
COLEY COLEMAN

ART DIRECTION:
TOM WILKES

SONGS
WRITTEN BY NEIL YOUNG EXCEPT WHERE NOTED

GOIN' BACK
PRODUCED BY NEIL YOUNG.
BEN KEITH, TIM MULLIGAN

COMES A TIME
PRODUCED BY: NEIL YOUNG.
BEN KEITH, TIM MULLIGAN

LOOK OUT FOR MY LOVE
WITH "CRAZY HORSE"
PRODUCED BY: NEIL YOUNG.
DAVID BRIGGS, TIM MULLIGAN

PEACE OF MIND
PRODUCED BY: NEIL YOUNG.
BEN KEITH, TIM MULLIGAN

LOTTA LOVE
WITH "CRAZY HORSE"
PRODUCED BY: NEIL YOUNG.
DAVID BRIGGS, TIM MULLIGAN

HUMAN HIGHWAY
PRODUCED BY: NEIL YOUNG.
BEN KEITH, TIM MULLIGAN

ALREADY ONE
PRODUCED BY: NEIL YOUNG.
BEN KEITH

FIELD OF OPPORTUNITY
PRODUCED BY: NEIL YOUNG.
TIM MULLIGAN

MOTORCYCLE MAMA
FEATURING NICOLETTE LARSON
PRODUCED BY: NEIL YOUNG.
BEN KEITH, TIM MULLIGAN

FOUR STRONG WINDS
WRITTEN BY IAN TYSON
PRODUCED BY: NEIL YOUNG.
BEN KEITH, TIM MULLIGAN.

SPECIAL THANKS:

DAVID CLINE
ROGER KATZ
GRANT BOATRIGHT
JIMMY C. NEUMAN
BOBBY CHARLES
ELLEN TALBOT
GARY BURDEN
PANTA SOUND

GONE WITH THE WIND ORCHESTRA

NICOLETTE LARSON: HARMONY VOCALS

BEN KEITH: STEEL GUITAR
CARL HIMMEL: DRUMS
TIM DRUMMOND: BASS
SPOONER OLDHAM: PIANO
RUFUS THIBODEAUX: FIDDLE
JOE OSBORNE: BASS
LARRIE LONDIN: DRUMS
J.J. CALE: ELECTRIC GUITAR
FARREL MORRIS: PERCUSSION
GRANT BOATRIGHT: ACOUSTIC GUITAR
BUCKY BARRET: ACOUSTIC GUITAR
JOHN CHRISTOPHER: ACOUSTIC GUITAR.
JERRY SHOOK: ACOUSTIC GUITAR
VIC JORDAN: ACOUSTIC GUITAR
STEVE GIBSON: ACOUSTIC GUITAR
DALE SELLERS: ACOUSTIC GUITAR
RAY EDENTON: ACOUSTIC GUITAR
RITA FEY: AUTOHARP
SHELLY KURLAND: STRINGS
STEPHANIE WOULF: STRINGS
MARVIN CHANTRY: STRINGS
ROY CHRISTENSEN: STRINGS
GARY VANOSDALE: STRINGS
CARL GORODITZKY: STRINGS
GEORGE BINKLEY: STRINGS
STEVE SMITH: STRINGS
LARRY HARVIN: STRINGS
LARRY LASSON: STRINGS
CAROL WALKER: STRINGS
REBECCA LYNCH: STRINGS
VIRGINIA CHRISTENSEN: STRINGS
MARYANNA HARVIN: STRINGS
GEORGE KOSMOLA: STRINGS
MARTHA MCCRORY: STRINGS

(CRAZY HORSE)
FRANK SAMPEDRO: VOCALS/GUITAR
BILLY TALBOT: VOCALS/BASS
RALPH MOLINA: VOCALS/DRUMS
TIM MULLIGAN: SAXOPHONE

STRINGS BY:
CHUCK COCHRAN
EXCEPT "GOIN' BACK" and "COMES A TIME"
STRINGS BY NEIL YOUNG and CHUCK COCHRAN


SH
1217
Deodato/Love Island
Featuring
PIÑA COLADA
and
WHISTLE
BUMP
BSK 3132

SIDE ONE
ARIA'S CODE 808
E. Deodato & George Patrick, Jr.
Kenya Music, Inc. ASCAP
Eumir Deodato: Keyboards, Synthesizers, Percussion and Solos
Larry Carlton: George Patrick, Jr. Guitars
Ray Gomez: Guitar Solo
Pops Popwell: Bass
Harvey Mason: Drums
Jimmy Maelen: Charlie Conrad: Percussion
Horns, Flutes and Strings (see below)

WHISTLE BUMP
E. Deodato
Kenya Music, Inc. ASCAP
Eumir Deodato: Keyboards, Synthesizers and Percussion
Larry Carlton: Guitars and Guitar Solo
Pops Popwell: Bass
Joe Correro: Drums
Jimmy Maelen/Ray Armando: Percussion
Horns, Flutes and Strings (see below)

TAHITI HUT
E. Deodato & Maurice White
Kenya Music, Inc. ASCAP/Saualito Music, Inc. BMI
Eumir Deodato: Keyboards, Synthesizers, Congas, Percussion and Vocals
Al McKay: Guitars
Verdine White: Bass
Freddie White: Drums
Philip Bailey: Percussion
Horns, Flutes, Solo Trombones and Strings (see below)

SAN JUAN SUNSET
E. Deodato
Kenya Music, Inc. ASCAP
Eumir Deodato: Keyboards, Synthesizers and Vocals
Terry Carlton: Acoustic and Electric Guitar
Pops Popwell: Bass
Joe Correro: Drums
Ray Armando: Percussion
Flutes and Strings (see below)

SIDE TWO
LOVE ISLAND
E. Deodato
Kenya Music, Inc. ASCAP
Eumir Deodato: Keyboards, Vocals and Vocalizer
Erica Norman: Vocal
Larry Carlton: Guitar
George Benson: Guitar Solo
Pops Popwell: Bass
Joe Correro: Drums
Jimmy Maelen/Victor Feldman/Ray Armando: Percussion
Horns, Flutes, Solo Trombones and Strings (see below)

CHARIOT OF THE GODS
Erich von Daniken, Don Mancini
Sound Dimension Music BMI
E. Deodato
Eumir Deodato: Acoustic Piano, Synthesizers and Percussion
John Tropea: Guitars
George Edwards: Bass
Rick Marotta: Drums

PINA COLADA
E. Deodato
Kenya Music, Inc. ASCAP
Eumir Deodato: Keyboards, Synthesizers, Percussion and Solos.
Larry Carlton/John Tropea: Guitars
Pops Popwell: Bass
Harvey Mason: Drums
Jimmy Maelen: Victor Feldman, Ray Armando: Percussion
Horns, Flutes and Strings (see below)

TAKE THE A TRAIN
Billy Strayhorn
Tempo Music, Inc. ASCAP
Eumir Deodato: Keyboards, Synthesizers and Whistle
Louis Stewart/Al McKay: Guitars
Pops Popwell: Bass
Joe Correro: Drums
Ray: Jimmy Maelen: Ray Armando: Percussion
Horns, Flutes, Solo Trombones and Strings (see below)

PRODUCED BY EUMIR DEODATO AND TOMMY LIPUMA
ARRANGED AND CONDUCTED BY EUMIR DEODATO
RECORDING ENGINEERS: AL SCHMITT/CHARLIE CONRAD/JEFFREY RAWALEK
PRODUCTION ASSISTANT: VICTOR OGILVIE
Assistant Engineers: Don Henderson, Lloyd Cole, Jan Bonnewood, Joe Inzic, Clifford Hudson
Mixing Engineers: Al Schmitt, Jeffrey Rawalek
Recorded at Caribou Ranch, Colorado/Capitol Recording/Hollywood Sound/Warner Bros. Recording Studios
Mastered at the Mastering Lab/House of Music, New Jersey/Modern Sound, New York

Flutes: Romeo Penque, Jerry Dodgion, Joel Kaye, Wally Kane
Trumpets: John Gatchell, Randy Brecker, Bob Millikan
Trombones: Sam Burtis, Garey Chamberlain
Solo Trombones: Sam Burtis, Wayne Andre
French Horns: Brooks Tillotson, Jimmy Buffington
Tuba: Tony Price
Violins and Cellos: Kermit Moore, Max Pollikoff, Paul Winter, Selmar Clarke, Irene Sprin, Tony Posk, Richard Sortomme, Michael Spiratakovsky, Charles McCracken, Lou Levy, Charles Libove, Michael Cusano, Sandra Billingsley, Stanley Pollock

Pops Popwell courtesy of ABC Blue Thumb Records
John Tropea courtesy of Marlin Records
Philip Bailey, Al McKay, Verdine White and Maurice White courtesy of *
Columbia Records/Earth, Wind & Fire Productions
Victor Feldman courtesy of Caribou Records/the L.A. Express
Randy Brecker and Harvey Mason courtesy of Arista Records, Inc.

Art Direction: John Cabalka
Design: Brad Kanarvor
Cover Illustration: Bill Imhoff
Photography: Claude Mougin

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(STEREO)

CHRISTI and COATS

ON STAGE



Hominy Grits
Mint Juleps

Magnolias
Fried Chicken

Southern Belles
Robert E. Lee

Cotton Fields
River Boats

Catfish
Hushpuppies

Jack Daniels
Dixie!

ART... RECORDS
album
ALP-42
33⅓ RPM

RECORDED "LIVE" IN THE WRECK BAR OF THE YANKEE CLIPPER HOTEL, FORT LAUDERDALE, FLORIDA.

CHRISTI and COATS
ON STAGE

ALP-42



First of all, my congratulations to the Gill Hotel Chain for bringing the sounds of this delightful duo to the WRECK BAR of the YANKEE CLIPPER HOTEL.

My introduction to Smoky and Bobbi was in the sleepy little village of Las Vegas, Nevada, at the world famous Golden Nugget. They were working on the afternoon shift - a challenge to any act. The audience this time of day is made up of the losers, the hung-over types from the night before and the slot machine players, who listen for music and falling jack pots at the same time. Smoky and Bobbi come on relaxed and easy, singing -and playing a stage full of instruments; and their comedy is as sharp as you will hear on any stage, night club floor, or television show! They not only capture the attention of the audience, they fracture them! Now, through their albums, they bring the same excitement, the fun, the music, to their many fans from Nevada to the sunny beaches of Florida.

Versatile is a much used word, but how else can you describe a guy who plays so many instruments so well....guitar, banjo, fiddle, and drums? He makes mandolin players go home and practise, take it from me! He sings great, he's funny, looks like Al Hirt and Burl Ives -and who can beat a set-up like that? Bobbi is a blonde, a real cutie pie. She plays the piano, piano bass, drums....and she sings and keeps Big Daddy Smoky cut down to size with her constant needling - all done with a down-home accent that makes me long for hominy grits, country ham, Jack Daniels, and mint juleps!

Seriously, this is a great album, a real show case for two of my favorite people. A real credit to the music business and, if you don't believe me, catch them on stage sometime.

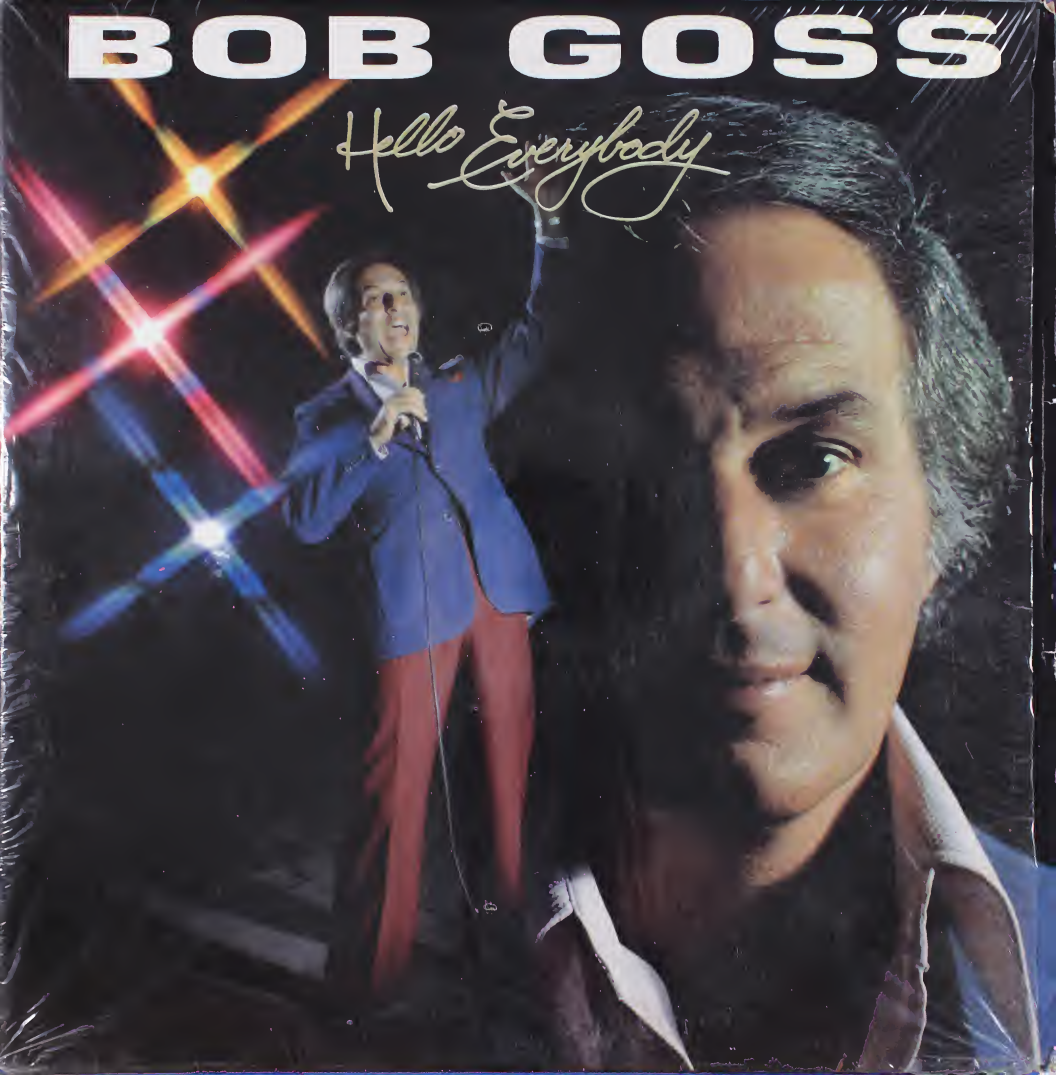
Sincerely,
"Jethro Van Burns"
(Thru the courtesy of Homer!)

CHRISTI and COATS
Exclusively managed by:
Florida Attractions International
Bayview Building, Fort Lauderdale, Fla.

Produced by: ART RECORDS MANUFACTURING COMPANY, Miami, Florida, 33168

BOB GOSS

Hello Everybody





BOB GOSS

As far back as he can remember, Bob wanted to be in show business and his uncanny ablity to make people laugh began to take root while growing up in Baltimore, Maryland.

Ever since his first stage appearance, at the age of nine, as an audience volunteer at the old Hippodrome Theater during the last days of vaudeville Bob has performed in almost all areas of show business. He has appeared in night clubs and college concerts, sometimes billed with such notibles as Della Reese, Simon & Garfunkel, and Bobby Vinton. He's acted in numerous radio and television commercials such as Datsun, Singer Sewing Machines, and Burger King to name a few. Add to the list bit parts in several motion pictures, a regular comedy spot on a nationally syndicated television series, and a stint as disc jockey on his own radio show.

In addition to performing, he has written several t.v. show formats, dozens of commercials, and produced concerts with such stars as Jack Jones, Louis Nye, The Smothers Brothers, and Herbie Mann.

Several years ago Bob was introduced to the world of cruise ships and has entertained on a dozen of these cruise liners. The T.S.S. Carnivale was the third ship he worked on. A year later he came back to Carnival Cruise Lines as a replacement act for an entertainer who was going on vacation. The booking was to have been for four weeks, but he stayed on as a regular for the company and has worked on all their ships.

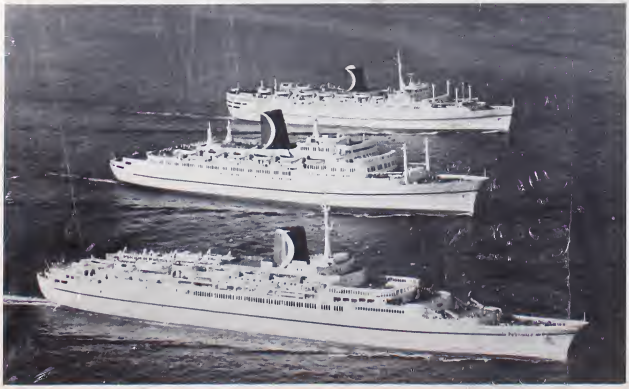
"HELLO EVERYBODY" is a collection of live performances highlighting some of Bob Goss' zany approach to comedy. From the time he opens his show with "Hello everybody" and the crowd responds with "Hello Bob" there begins an intimate relationship between audience and performer that is rare in the entertainment business.

We hope this album brings you smiles and good memories of your time together and brings you back for more.

Special Thanks to:
JACKIE WELCH - editing
RAY HEBERT & BOB GALLAGHER - cover photo

SIDE 1 ·
LET'S GO CRUISING
CLYPSON SONG
GONE HUNTING
THE OLD TIMER

SIDE 2 ·
THE PREACHER
MELLO-DRAMA
THE STRIPPER



The "Fun Ships"
Carnivale · Festivale
Mardi Gras

THE "FUN SHIPS" OF CARNIVAL CRUISE LINES OFFER WEEKLY CRUISES YEAR ROUND FROM MIAMI TO THE CARIBBEAN.

ROBERT PALMER

I DIDN'T MEAN TO TURN YOU ON

(EXTENDED DANCE MIX)





Side A

1. I DIDN'T MEAN TO TURN YOU ON
(Extended Dance Mix)

2. I DIDN'T MEAN TO TURN YOU ON
(A Cappella Beats)

Produced by Bernard Edwards
Remixed by Bruce Forrest

Side B

1. I DIDN'T MEAN TO TURN YOU ON*
(Dub Version)

2. ADDICTED TO LOVE
(LP Version)

Produced by Bernard Edwards
*Remixed by Bruce Forrest

From the Island album RIPTIDE 90471
available on LP, Cassette and Compact Disc

ISLAND
0-98604

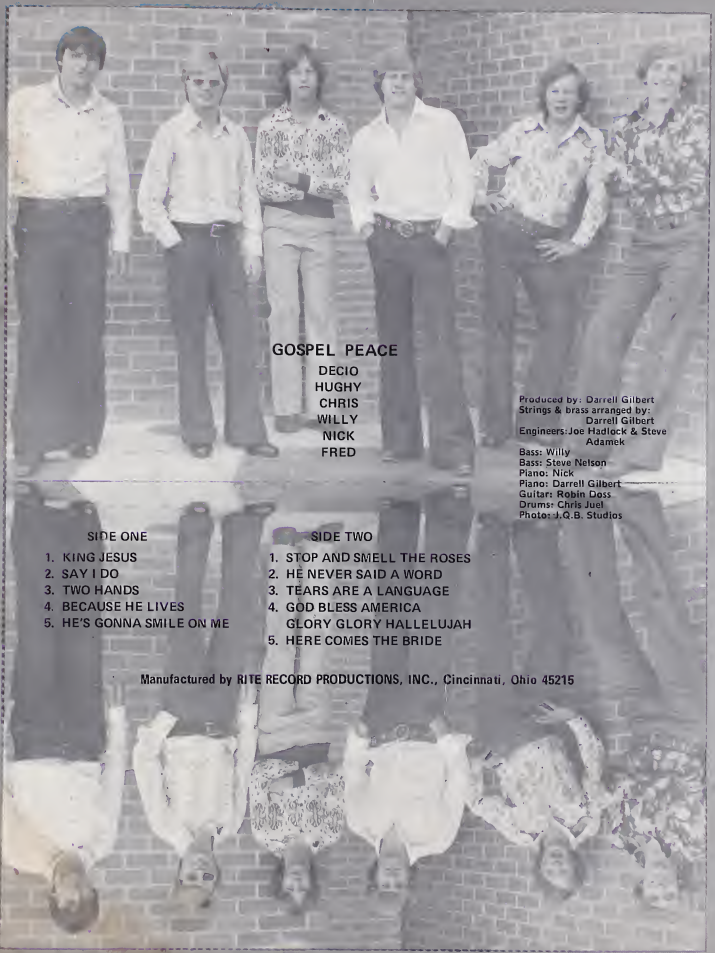
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GOSPEL PEACE



AWAY

GOSPEL PEACE



GOSPEL PEACE

DECIO
HUGHY
CHRIS
WILLY
NICK
FRED

Produced by: Darrell Gilbert
Strings & brass arranged by: Darrell Gilbert
Engineers: Joe Hadlock & Steve Adamek
Bass: Willy
Bass: Steve Nelson
Piano: Nick
Piano: Darrell Gilbert
Guitar: Robin Doss
Drums: Chris Juel
Photo: J.Q.B. Studios

SIDE ONE

1. KING JESUS
2. SAY I DO
3. TWO HANDS
4. BECAUSE HE LIVES
5. HE'S GONNA SMILE ON ME

SIDE TWO

1. STOP AND SMELL THE ROSES
2. HE NEVER SAID A WORD
3. TEARS ARE A LANGUAGE
4. GOD BLESS AMERICA
   GLORY GLORY HALLELUJAH
5. HERE COMES THE BRIDE

Manufactured by RITE RECORD PRODUCTIONS, INC., Cincinnati, Ohio 45215

AWAY

BR-128

APR:L

APR:L

DEEP PURPLE

APR:L

APR:L

Deep Purple

Universally acclaimed as one of the world's premier rock groups, Deep Purple has reached the zenith of its career thus far with the recent albums **Machine Head, Fireball** and **Deep Purple in Rock** (all available on Warner Bros. Records). Concurrently, demand has grown for the re-release of Deep Purple's earlier best-sellers, which, despite their initial success, have not been available outside Europe for some time. **Purple Passages** brings together highlights from Deep Purple's first three albums, **Shades of Deep Purple, The Book of Taliesyn** and **Deep Purple.** Recorded in England in 1968 and 1969, these tracks were originally issued in the USA on the now-defunct Tetragrammaton label.

Deep Purple was organized in February, 1968. The two prime movers, then as now, were organist Jon Lord and guitarist Ritchie Blackmore. Born in Leicester, England, in 1941, Lord studied classical piano through his youth and entertained serious hopes of a concert career, but went to London to study acting instead. While in drama school he began listening to jazz. "By 1961," he told Chris Charlesworth of the British pop weekly **Melody Maker,** "I heard Jimmy Smith playing 'Walk on the Wild Side,' and from then on I was enraptured by the organ. I couldn't buy one but I got really interested in Hammonds." After a period of indecision between drama and music, Jon committed himself to a band, Red Bludd's Bluesicians, which eventually joined up with singer Art Wood (brother of Faces guitarist Ronnie Wood) to become the Artwoods. Jon stayed with the Artwoods for four years before leaving with ambitions to form his own band. This didn't happen right away, so to avoid starvation Jon became a backup musician for an ephemerally successful pop group, the Flower Pot Men. This gig led, fortuitously enough, to Jon's meeting with Ritchie Blackmore, who had been traveling with Screaming Lord Sutch.

Ritchie, born in 1945, had been a rocker from the beginning, achieving an early reputation for smashing things up physically and musically while playing with such groups as the Detonators and the Outlaws. He mellowed down enough to earn his first good money backing up a locally popular singer named Heinz, which led to Ritchie's becoming a much-demanded studio musician before he stepped out with Sutch. Ritchie was in Hamburg when the call came from Jon Lord, and after a brief false start with another combination, Deep Purple began to jell.

Along with Ritchie came drummer Ian Paice, born in 1948. Ian, so the story goes, was given a violin at the age of 12, and decided it sounded better banged on the back than bowed on the front. His father, a traditional dance musician, gave Ian his first musical gigs. Later upon switching from waltzes to rock, Ian played with Georgie and the Rave-Ons, the Shindigs, the M-15 and the Maze. He met Ritchie in 1967; the latter, very impressed with Ian's fast pace on the drums, made several attempts to join up with him before the eventual union under the Deep Purple banner.

Also joining the band were two excellent musicians who were to leave Deep Purple two years later, but not before joining with Jon, Ritchie and Ian to make the pioneering recordings contained in this album. Rod Evans, lead singer, was born in Edinburgh, Scotland, in 1947 and had no formal musical training. He had been an accountant, a model and part-time solo singer before being selected as the Purple vocalist. Completing the original quintet was bassman Nicky Simper, whom Jon Lord got to know while playing with the Flower Pot Men. Born in 1945, Nick started out on guitar before switching to bass.

Once the quintet solidified, Deep Purple quickly got down to business, "wisely choosing to isolate themselves for two months while they argued out their musical policy and knocked the musical splinters from the surface of their act." (as one of their early press handouts tells it). Splinter-free, they repaired forthwith to the studio, where they recorded a Joe South song that had begun its career the previous year as a minor American hit for singer Billy Joe Royal. That song, "Hush," became Deep Purple's debut single. Sales in England were only moderate, but across the Atlantic the disc attracted the interest of Tetragrammaton Records, newly-formed by comedian Bill Cosby and several associates. "Hush" was released on Tetragrammaton in the summer of 1968 and sales were considerably more than fair. The single reached a peak of #4 on the **Billboard** charts in September, prompting the immediate release of the group's first album, **Shades of Deep Purple.**

Side One

1. And the Address 4:53 (Blackmore and Lord)
2. Hey Joe 6:57 (Evans, Lord, Simper, Blackmore and Paice)
3. Hush 4:20 (Joe South)
4. Emmeretta 2:58 (Lord, Blackmore and Evans)

Side Two

1. Chasing Shadows 5:31 (Lord and Paice)
2. The Bird Has Flown 5:30 (Evans, Blackmore and Lord)
3. Why Didn't Rosemary? 5:00 (Blackmore, Lord, Evans, Simper and Paice)

Side Three

1. Hard Road (Wring That Neck) 5:11 (Blackmore, Lord, Simper and Paice)
2. The Shield 6:02 (Lord, Blackmore and Evans)
3. Mandrake Root 6:03 (Blackmore, Evans and Lord)

Side Four

1. Kentucky Woman 4:44 (Neil Diamond)
2. April 12:03 (Blackmore and Lord)

Genesis



SIDE ONE

ABACAB
(Banks/Collins/Rutherford)

NO REPLY AT ALL
(Banks/Collins/Rutherford)

ME AND SARAH JANE
(Banks)

KEEP IT DARK
(Banks/Collins/Rutherford)

SIDE TWO

DODO
(Banks, Collins, Rutherford)

LURKER
(Banks, Collins, Rutherford)

WHO DUNNIT?
(Banks, Collins/Rutherford)

MAN ON THE CORNER
(Collins)

LIKE IT OR NOT
(Rutherford)

ANOTHER RECORD
(Banks, Collins/Rutherford)

SD 19313
ATLANTIC RECORDING CORPORATION


CONTAINS
THE UNCENSORED
LONG VERSION OF THE
HIT SINGLE
"HEART OF GLASS"
CDS 2275
CHR 1192
PARALLEL LIN

Blondie



SIDE ONE
Hanging On The Telephone
One Way Or Another
Picture This
Fade Away And Radiate
Pretty Baby
I Know But I Don't Know

SIDE TWO
11:59
Will Anything Happen?
Sunday Girl
Heart Of Glass
I'm Gonna Love You Too
Just Go Away

Produced By Mike Chapman

Jimmy Destri:
tronic Keyboards

Frank Infante:
Guitar

Chris Stein:
Guitar, 12 String and E-bow

Nigel Harrison:
Bass

Clem Burke:
Premier Drums

Deborah Harry:
Vocals

AEROSMITH'S GREATEST HITS



848



LIVE BOOTLEG

Back In The Saddle
Sweet Emotion
Lord Of The Thighs
Toys In The Attic
Last Child
Come Together
Walk This Way
Sick As A Dog
Dream On
Take Away The Stone
Home Tonight
Mama Kin
S.O.S.
I Ain't Got You
Mother Popcorn
Train Kept A Rollin'



DRAW THE LINE

Draw The Line
I Wanna Know Why
Critical Mass
Get It Up
Bright Light Fright
Kings And Queens
The Hand That Feeds
Sight For Sore Eyes
Milk Cow Blues



ROCKS

Back In The Saddle
[illegible]



GET YOUR WINGS

Same Old Song And Dance
Lord Of The Thighs
Spaced
Woman Of The World
S.O.S. (Too Bad)
Train Kept A Rollin'
Seasons Of Wither
Pandora's Box



AEROSMITH

Make It
Somebody
Dream On
One Way Street
Mama Kin
Write Me
Movin' Out
Walkin' The Dog



NIGHT IN THE RUTS

No Surprize
Chiquita
Remember (Walking In The Sand)
Cheese Cake
Think Me Lucky
Mother Popcorn
Three Mile Smile
Reefer Head Woman
Bone To Bone (Coney Island White Fish Boy)
Time To Live



TOYS IN THE ATTIC

Toys In The Attic
Uncle Salty
Adam's Apple
Walk This Way
Big Ten Inch Record
Sweet Emotion
No More No More
Round And Round
You See Me Crying

Dream on
Same old Song and Dance
Sweet Emotion
Walk This way
Last child
Back in The Saddle
Draw The Line
Kings and Line
Come Together
Remember (walking in the Sand)

P.S. Walk = Walk

AERO


HD 922
All the girls in the world
Beware!
Contains
some kind of
wonderful


All the Girls
in the world
Beware!!!

JETHRO TULL

LIVE






BILLY JOEL
GLASS HOUSES
LIFE 139



ORCHESTRE


1
Fire On High
Waterfall
Evil Woman
Nightrider
2
Poker
Strange Magic
Down Home Town
One Summer Dream
0
7464-35527-1


OHIO
PLAYERS

SIDE 1

SKIN TIGHT—7:52
STREAKIN' CHEEK TO CHEEK—5:43
IT'S YOUR NIGHT/WORDS OF LOVE—7:58

SIDE 2

JIVE TURKEY—7:09
HEAVEN MUST BE LIKE THIS—7:18
IS ANYBODY GONNA BE SAVED?—4:56

℗ 1974 PHONOGRAM, INC

All selections written by J. Williams—C. Satchell
L. Bonner— M. Jones—R. Middlebrooks—M. Pierce



PM66

MOUNTAIN



•GIFT PACK SERIES•

RECORD 1

SIDE A

1. BLOOD OF THE SUN
(L. West, F. Pappalardi - G. Collins)

Standing on my pillow
Talking to the moon
Waking in the ocean
I'm searching for you soon
Reaching for the handle
They ten pin my head
Wandering in the bedsheets
And then I belong instead!

Circles above the city
Tangle in its hair
Politicians are screaming
There's a time
And a litter to spare
Lean and tattered window
Running toward the sun
Caught in the webs of invention
It's the blood
It's the blood of the sun

Crawling in the ocean
With the sunshine at my side
Leave the hard road behind me
There's a light
On the road that I ride
None but Talinee the farmee
Who raved for a ride on the moon
Leave the city behind me
I'm setting for you soon
And I'm setting for you soon

2. LONG RED
(L. West, F. Pappalardi, J. Venture, N. Landsberg)

Long Red flowing through my mind
Being there dreaming there are
two pieces all the time
Soft blood, whispers in my dreams
Crimson pieces in my arms
is always what it seems
Long Red helping you to find the day
Bright Red how'm I gonna find the way

Bright Red you haven't changed me to
String down it seems somehow
Bright Red has turned to blue
Long Red, tears in shades of grey
I have changed you
I have lost forever from the day
Long Red helping you to find the day
Bright Red how'm I gonna find the way
Long Red, tears in shades of grey
I have changed you
I have lost forever from the day

3. LOOK TO THE WIND
(L. West, F. Pappalardi, J. Venture)

Sitting by the window
You watch the tears of rain
Thunder from the weeping sky
And nothing seems the same

With tramblin' hand beside you
You dream a life too pure
Looking to the things you brought
How can you be so sure

*Look to the wind and then turn away
I saw you once child on a summer's day
Walk to the wind no need to run
You were made to shine as bright as the sun
Your childhood is behind you
It won't come back no more
But today you are tomorrow's child
Just open up the door

* Refrain

Your childhood is behind you
It won't come back no more
But today you are tomorrow's child
Just open up the door

* Refrain

4 MISSISSIPPI QUEEN
(L. West, C. Laing, F. Pappalardi, D. Ree)

Mississippi Queen
Was it me who met I mean
Mississippi Queen
She taught me everything

Way down around Vicksburg
Around Louisiana way
Lived a Cajun lady
Called the Mississippi Queen

You know she was a dancer
She moves better on rock
While the rest of them dudes
Weren't getting their kicks
Oh, beg your pardon
Now we're getting mine

Mississippi Queen
If you know what I mean
Mississippi Queen
She taught me everything

This lady she asked me
If I would be her man
Lord, and I told her
I'd do what I can

Her teeth were looking pretty
And I turned on my charm
While the rest of them dudes
Was makin' their bread
Oh, beg your pardon
Now we're losing mine

You know she was a dancer
She moves better on rock
While the rest of them dudes
Weren't getting their kicks
Oh, beg your pardon
Now we're getting mine
Oh, Mississippi Queen

5. THEME FOR AN IMAGINARY WESTERN
(J. Bruce - P. Brown)

When the wagons leave the city
For the forest and further on
Painted wagon of the morning
Dusty roads where they have gone

Sometimes travelin' through the darkness
And the summer comin' home
Foreign faces by the wayside
Look as if they hadn't known

All the sad was in their eyes
And the desert that's dry
In a country town
Where the map was found

Oh, the dancing and the singing
Oh, the music when they play
Oh, the fire that they saw there
On the grave of no return

Sometimes they found it
Sometimes they kept it
Often lost it on the way
Pawnee shadow to possess him
Sometimes rifle inside a day

Oh, the sad was in their eyes
And the desert that's dry
In the country town
Where the map was found

Oh, the sad was in their eyes
And the desert that's dry
In the country town
Where the wagon's bound

6. FOR YASGUR'S FARM
(Gordon, Laing, Pappalardi - Collins, Ree, Rea)

Who am I, but you and the sun
A sad reflection in everyone
Was it me who let you walk away
Were you the one
Or is it we're the same

What are we in time going by
The simple story of a younger life
Happy dreams and somehow through the day
We haven't come so far to lose our way

Look at me
I believe it's true
You're a part of me
I'm a part of you
Love is only what we come to know

The walking, breathing end all we did
A crystal passing reflected in our eyes
Eclipsing all the jealousy and lies

Look at me
Can't you see it's true
You're a part of me
I'm a part of you

Quiet as the voices in a dream
Without who shadow the things I've seen
Remember the evening I let you walk away
Were you the one
Or is it we're the same

Look at me
I believe it's true
You're a part of me
I'm a part of you

SIDE B

1. DON'T LOOK AROUND
(West, Palmer & Pappalardi-Collins)

Don't look around 'cause
I'm never comin' back
It's high time you saw the last of me
You know I was a wand'rer
I'd forgotten where to go
I had no place to lay my head
or rest my heavy load
Don't look around 'cause
I'm never comin' back
It's high time you saw the last of me
Lord, she changed my mind
You know she changed my life

Now I'm working all day
long singin' for my food
Baby, you know that I've got
everything I need
I've given you all I can,
the rest belongs to me
Time was it didn't matter just
who I had to be
Don't look around 'cause
I'm never comin' back
It's high time you saw the last of me

I got another woman now,
don't need you anymore
Now I think I'll turn my back
and walk away from you
W'ere livin' in the country doin'
everything we please
I don't won't you comin' round
stirrin' up a breeze

Don't look around 'cause
I'm never comin' back
It's high time you saw the last of me

2. TIRED ANGELS (TO J.M.H.)
(Pappalardi-Collins)

Put their shoulders to the big wheel
Work their fingers to the bone
Take their pleasures as they come
Put it down with being at home
Walk around into the sunbeam
Looking for an honest man
Gentle people seeing too much
Aching to be what they can

Angels, tired angels
Tired down inside their mines
All morning grace
They low down in rhythm lines
on the King of Gondor's face
Children, gentle children
Gentle leaving to the wars
They found their place
And live again their rhythm lives
on the King of Gondor's face

Sinking down into the lame words
Overflowing with their sorrows
Praying for it all to cease fire
Saturated with desire
Standing up to all the brave men
Laughing hollow at the day's end
Walking back and give a handshake
This is just another bad break

3. TRAVELLIN' IN THE DARK (TO E.M.P.)
(Pappalardi-Collins)

Travellin' in the dark
Can't see a thing
Travellin' in the dark

What'cha gonna do when you can't
seem to understand
How ya gonna feel when your woman's
with another man

Travellin' in the dark
Can't see a thing
Travellin' in the dark

What makes you think that you're
ever gonna understand
What's goin' on in the mind of another man

Travellin' in the dark
Can't see a thing
Travellin' in the dark

4. FLOWERS OF EVIL
(West, Rea, Pappalardi)

Oh, can you tell me how the joy
passed from his childhood, that's not my body.
I see he's finished. He's run his race.
We're not his face.

We taught him well and from his youth
he knew he always must know the truth.
He left his country to go to war.
When he returned, he found we'd closed the door.

But we never dreamed when he was leavin'
that he would taste the flowers of evil.

I know his habit was not so bad
when for fifty dollars it could be had.
But now he's home to his promised land
and what he needs got to cost a grand.

When he'd been home for six months' time
my son, he told me he'd made up his mind.
He's re-enlisted for three years' more.
It's too expensive to stop this war.

Oh, can you tell me how the joy
passed from his childhood. That's not my boy.
He's re-enlisted for three years' more.
Is the price of peace
worth the price of war?

5. CROSSROADER
(Pappalardi-Collins)

I'm a crossroader.
Spendin' from town to town.
I'm a crossroader,
Spendin' from town to town.
I never ride the main highway.
So nobody can slow me down.

I'm always travlin'.
Just a taste outside the law.
I'm always travlin',
Just a taste outside the law.
If you come lookin' for some trouble
I'm the man that you're lookin' for.

When things ain't movin' fast enough
I gotta' pick up and move.
When things ain't movin' fast enough
I gotta' pack up and move.
They say it ain't no way for a man to be livin'.
It's the crossroader's blues.

6. PRIDE AND PASSION
(Pappalardi-Collins)

One man's life passed all in needing.
Words out loud that went repeating.
Fathers passed to sons their craving.
Woman's loved.
Their children saving kings who walk
with banners waving still.

I have no neert for listening
to the men who talk of peace.
They're putting all their nonsense in my way.
Won't you please, my love,
please rest your tired little hands,
We've been talking half the night
and there's so much more to say

Mothers' asking for just one more time
before their babies come
and whisting in the smells of dusty tea.
Someplace there's a bed of timeless
loving turned to stone.
But the sun is shining yellow and
it's turned to shine on me.

Sons are breathing discontent
In the cindjng vapor light.
And frozen little soldiers
guard their homeland
through the night.
So a million nameless candles
flicker out this one last time.
And the heartbeat in that aching crowd.
No-it will not beat with mine.

The answers were all given to
the faces now in tears,
And heaven led us all into the war.
The children who once laughed have
disappeared behind the sun.
It's the season for re-living
but there're living here no more.

Hearts so filled of pride and passion,
Sacrificed in blood of nations.
Stand we here in humbled pleading.
Save the souls who in retreating pray for peace
and ease their needing now.


Patty Brard
RCA
Victor
RUSL-04
ALL THIS WAY

Lado uno

3'40 Quédate con el amor
Barry Richards - Bobby Hart
FATHER MUSIC (BMI)

3'05 Radio (No nos quites la música)
Barry Richards - Bobby Hart
FATHER MUSIC (BMI)

3'43 El sobreviviente
Barry Richards - Bobby Hart
FATHER MUSIC (BMI)

3'56 Todo este camino
Dean Andre
STRIPED HORSE MUSIC ASCAP

5'20 Canción de amor Brasileña
B. Ferreira - Alberto Testa
MORLEY MUSIC ASCAP SOUTHERN
ZEBRA DISCORDE MUSIC BMI



Lado dos

El amor sigue llamando* 3'51
Richard Gibbs
STRIPED HORSE MUSIC ASCAP

La noche más solitaria 3'26
Barry Richards - Bobby Hart
FATHER MUSIC (BMI)

Lo hice bien 3'40
Mark Gibbons
STAR SHUTTER MUSIC ASCAP

Regresa por una noche nada más 3'49
Albert Hammond - Bobby Hart
FATHER MUSIC (BMI)

De rodillas 3'15
Kerry Hatch
STRIPED HORSE MUSIC ASCAP

Hold On To Love
Radio (Don't Take The Music Away)
The Survivor
All This Way
Brazilian Love Song/Sambaman

Love Keeps Knockin'
The Loneliest Night
Was I Good
Only Back For The Night
Down On Your Knees

PRODUCED by ARTO NASH & PATTY BRARD
ARRANGED by RICHARD GIBBS
ENGINEERED by BRIAN LIAT
CO-PRODUCED BY RICHARD GIBBS*

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RUSL-04

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COVER PHOTOGRAPHS GIANNI BOZZACCHI
PHOTO/ILLUSTRATIONS
BY DENNIS FINN/LINDA HARRIS

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Lucretia West
sings spirituals



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SPIRITUALS

LUCRETIA WEST — *Mezzo-soprano*

Jonathan Brice — *Piano*

WESTMINSTER LIGHT ORCHESTRA AND MALE QUARTET

SIDE ONE

1. Weepin' Mory
2. Ol' Time Religion
3. I Wont Jesus to Wolk with Me
4. Ride On, King Jesus
5. De Blin' Mon Stood on de Rood
6. Ev'ry Time I Feel de Spirit
7. Nobody Knows de Trouble I've Seen
8. We Are Clim'in Jacob's Ladder
9. De Gospel Troin

SIDE TWO

1. Couldn't Heor Nobody Proy
2. Sometimes I Feel Like o Motherless Child
3. All God's Children Got Wings
4. Peter, Go Ring Dem Bells
5. Wode in de Woter
6. Let us Break Bread Together
7. Roll, Jordon, Roll
8. Lit'le Dovid Ploy on Yo' Horp
9. Sinner, Pleose Don't Let Dis Horves' Pass

THE MUSIC Of all the music which the Negro race has produced the spirituals rank first and foremost in expressive values. They came from the hearts of an oppressed people whose religious hopes and aspirations, sore tried in the New World, were their consoling salvation in life. The spirituals are hymns; they have been cited as more genuine in fervor and faith than any "sung since the psalmists of Israel relieved their burdened hearts and expressed their exaltation." Like other folk, the Negro had his songs of love and play, songs of work and dance, but—as the late William Arms Fischer once said—"search the world over and nowhere can be found such a rich and spontaneous outpouring of religious song and fervor as in the spirituals of the Afro-American."

The birth of these songs never has been exactly determined, but one authority has said that it may well go back more than 150 years. Undoubtedly they came with the dawn of slavery. Their rhythmic characteristics reveal a relationship to African songs both in verse forms and intervalic structure. However, the folk and other music of the white man hardly could have failed to reshape their melodic structure as well as their harmonic feeling. All this was intuitive, for the spiritual, like all music of the folk, was clearly improvisatory, born of an urge to voice emotions. Early texts were based almost exclusively on the Bible.

Though some effort was made to transcribe Negro songs before and during the Civil War, it was not until 1871, when Professor George L. White of Fisk University formed the Jubilee Singers, that recognition of Negro spirituals began. The Jubilee Singers that year toured Ohio, New York and New England in order to raise funds for the university. This was the first time that these simple and moving songs were heard by large audiences. People were so deeply impressed that it proved profitable to make these songs accessible for the first time in harmonized form. So successful were the Jubilee Singers that they were invited to participate in the World's Peace Jubilee in June 1872 at Boston. The next year they toured England, and in 1874 they visited Holland and Germany. Interest in the music of the Negro in this country was not yet widespread, but like the pebble in the pond it was widening its circle slowly but surely. It took a simple-hearted and modest European peasant, a singularly gifted musician himself, to awaken that interest and make all Americans realize the worth of the music which, having spring from the hearts of an unjustly suppressed people, nonetheless belonged to all the people.

That man was Antonin Dvorak. The year was 1894. Dvorak said of the melodies of the spirituals: "They are the most striking and appealing melodies found on this side of the water . . . . What songs, then, belong to the Americans? They are the melodies that would stop him on the street if he were in a strange land and make the home-feeling well up in him." A stranger to our shores, he nevertheless contended that the Negro spirituals were the most indigenous and the freshest melodies he had heard in this country. He rebuked one American composer, whom he found influenced by European strains and idioms, by saying: "Here, in the music you have neglected, even despised, is something spontaneous, sincere and different, native to your own country. Why not use it?"

At first, the spiritual was regarded as essentially for group singing, perhaps because of the pioneer work of the Jubilee Singers and other such organizations. Until the early part of this century, there were no published versions of the spirituals for solo performers, yet many of them if not most were undoubtedly born in solo form though popularized by group singers. After World War I, publication of the solo versions of spirituals was begun in earnest and by the middle twenties several valuable collections were available.

Let us consider some of the spirituals in this recital for which some facts are readily accessible. The first of Miss West's chosen group, *Weepin' Mary*, is an old tune written in the pentatonic scale, which did not show up in print until 1926. We can believe that the original singer conceived this song to assuage the grief for the loss of someone near and dear. *Ride on, King Jesus*, with its exultent emphasis, is also an old song, first sung by the Jubilee Singers. It was first published in 1887. *Ev'ry time I feel the spirit* was first published in 1909 in *Religious Folks Songs of the Negro* (Hampton Institute Press). It expresses the Negro's love of the fervor and even jubilation that comes from prayer. *Nobody knows the trouble I've seen* is a reminder of slavery and the trying days afterwards. Originally it was titled *Nobody knows the trouble I see* and was a favorite after the war, especially in the colored schools of Charleston. It was first published in 1867 in *Slave Songs of the United States*. *Sometimes I feel like a motherless child*, with its universal yearning for home, appeared first in 1901 in the third edition of *Religious Folk Songs of the Negro* in an unharmonized version. It has been transcribed for piano and also arranged as a trio for violin, cello and piano, and remains one of the most popular spirituals with women singers. *Wade in de water* has an interesting history. Being a song about baptism, a favorite ceremony with the Negro, it is known in several versions which suggests its popularity travelled far and wide. The last song, *Sinner, please don't let dis harves' pass*, is a well known one which also varied in different localities. It was originally called *Sin*, and deals with the terrors of Hell. The Negro's fondness for company is amusingly set forth in the last lines: "An' I don' want to go there by myself, oh-a by myself. Hallelujah!"

PETER HUGH REED



THE ARTIST *LUCRETIA WEST, a native of Washington, D.C., ranks as one of the great mezzo-sopranos of our day. As a recipient of a John May Whitney Foundation Fellowship Miss West went to Europe in 1951. Her first appearances on the recital stage brought her invitations to appear in many musical centers, both in recital and as soloist with many of the leading orchestras. She has toured in Great Britain, France, Italy, Austria, Switzerland, Holland, Germany, Belgium, Yugoslavia and other countries, and sung with such leading orchestras as the Berlin Philharmonic, Vienna Symphony, Cologne Radio Orchestra, Paris National Orchestra, Munich Philharmonic, and the Orchestre des Concerts du Conservatoire de Paris. In the United States Lucretia West has sung with the New York City Center Opera Company, and with the symphony orchestras of Minneapolis, Hartford, and Washington, D. C.*

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CALIFORNIA SOUL / UP UP AND AWAY / BLOWIN' AWAY
CARPET MAN / WORKING ON A GROOVY THING / PAPER CUP / SWEET BLINDNESS

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"THE GIRLS' SONG"

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AGUARIUS/LET THE SUNSHINE IN"

When the moon is in the seventh house and jupiter aliens
with mars. Then peace will guide the planets and
love will steer the stars.
This is the dawning of the age of aguarius, the age
of aguarius aguarius ......

Harmony and understanding sympathy and trust abounding
no more falsehoops or derisions golden living dreams
of visions mystic crystal revelation
and the mind's true libelatin
Aguarius ....
Let the sunshine in
Let the sunshine in
The sunshine in

"THE GIRLS SONG"

I'd like to make a long distance call
to a number West L. A.
I've been try or a reach it all day
but no one answers
Tell me why was I so unkind
I hope he's still on that line
I'll make it up to him it he hasn't changed his number
If be hasn't changed his number, if he hasn't changed
his mind.

I know it's late but please lot it ring
another time or two or three
He'll be hurt if he knew it was me
and I was waiting for him
Why was I so unkind
I hope he's still on that line
I'll make it up to him if be hasn't changed his number

If be hasn't changed his number, if he hasn't changed
his mind
Lonely person to lonely person.

"STONED SOUL PICNIC"

Can you surry
Can you picnic ?
Can you sorry
Can you picnic ?
Surry down
to a stoned soul picnic
surry down
to a stoned soul picnic
there'll be lots of time and wine
red yellow honey
sassafras and moonshine
red yellow honey sassafras and moonshine
stoned soul

surry down
to a stoned soul picnic
surry down
to a stoned soul picnic
rain and sun come in akin
and from the sky come the lord
and the lightnin
and from the sky come the lord and the lightnin
stoned soul

surry curry surry surry
there'll be trains of blossome
there'll be trains of music
there'll be trains of trust
trains of golden dust
come along and surry on eweet trains of thought-
can you surry?

surry down
to a stoned soul picnic
surry down
to a stoned soul picnic
there'll be lots of time and wine
red yellow honey
sassafras and moonshine
red yellow honey
sassafras
and moonshine
stoned soul
surry surry surry surry
surry surry surry
surry surry
surry-

"THE WORST THAT COULD HAPFYER

Girl, I've heard you're getting married
heard you're getting married
This time you're really sure and this is the end
They say you really mean it
This guy's the one that make you feel so safe.
so sane, and so secure.

Baby, if he loves you more than me
Baby, it's the best thing, baby, it's the best thing for you
But it's the worst that could happen to me.

I'll never get married, never get married
You know that's not my scene
But a girl like you needs to be married
I no longer own you, you couldn't live forever loving me.
Girl, I don't really blame you for havin a dream of your
own
Girl, I don't really blame you
A woman like you need a house and home, baby,
repat

Bill, I love you so I always will
I look at you and see the passion
I thought may, how but am I ever gonna see my wedding day
I was on your side, Bill
When you were losing
I never skimmed our life, Bill
This is no folling
This is the love for you carrying me till you marry me
Bill, I love you so and I always will
And your voice I hear a fly carosal
How but am I ever gonna hear my wedding bell
I was the one who came running when you're lonely
I havn't lived one day not loving you only
But this is the love for you carrying me till you marry me
Bill, I love you so I always will
And that your motion moves my heart
I take no flowers
I and you'll never take those wedding flowers
Come on Bill, Come on Bill
Come on and marry me
I got that wedding bell blues
Please marry me Bill
I got that wedding bell flowers.

"CALIFORNIA SOUL"

like a sound you hear that lingers in your ear
but you can't forget from sundown to sunset
it's all in the air you hear it every where
no matter what you do it's gonna get a hold on you
california soul, california soul.

they say the sun comes up every morning
and if you listen carefully
the winds that ride on the high tide
whistle a melody
so the people started to sing
and that's how the surt gave birth I'm told
california soul, california soul.
When you hear the beat you wanna pat your feet
and you've got to move cause it's really such a groove
pute a brand new kind of thinking in your mind
and you can't go wrong cause you're happy all day long
california soul, california soul.

They had the melody and the beat
but it still didn't seem complete
until they saw two lovers kissing
they knew just what was missing
so happy they were rocking and reeling
because they added that lovin' feeling to
california soul, california soul.

UP UP AND AWAY

Would you like to ride in my beautiful balloon
Would you like to glide in my beautiful balloon
We could float among the stars together you and I
For we can fly, we can fly
Up up and away in my beautiful my beautiful balloon
The world's a nicer place in my beautiful balloon
It wears a nicer face in my beautiful balloon
We can sing a song and sail along the silver sky
For we can fly, we can fly
Up up and away in my beautiful my beautiful balloon
Suspended under a twilight canopy
We'll search the clouds for a star to guide us
If by some chanbe you find yourself loving me
We'll find a cloud to hide us
Keep the moon beside us
Love is waiting there in my beautiful balloon
Way up in the air in my beautiful balloon
If you'll hold my hand we'll chase your dream across the sky
For we can fly, we can fly
Up up and away in my beautiful my beautiful balloon
Up up and away, up up and away.

"CARPET MAN"

When you see someone upon the ground
You lay down so she don't have to walk around
You think that will protect her from the rain
But you'll never ever stop the pain.

She walks all over you, she walks all over you
She knows the can, she knows she can
You're the carpet man, you're the carpet man.

You take such care to keep that girl's face clean
Like she's some kind of figurine
The walks of all parted all ber, not hers it seems
So she uses you to stand between.

repeat

I would think you'd get tired of hurtin' every now and then
It's lonely down there, that's for certain
And carpets do get thin
And that's when they have to be throwr away
That's what she'll say to herself some sunny day
And she'll say come to my weddin' and of course you do
And the groom and ber will have a dance on you.

"PAPER CUP"

Here inside my paper cup
Everything is looking up
No one comes in, no one goes out
Nothing to get hung up about
I'm free and it's so easy to get by cuz I don't try.

In my paper cup
I have a stall, a shower stall across the hall
Ranning water in a din it's looking just like home again
I'm free and life's cold in a refrigerator
You bave to look inside before you know I was there
And everybody says I'm quite insane
And someday I'll be going down the drain
I know they're right but I don't care, I feel no pain.

Here inside my paper cup
Everything is looking up
No one goes out no one come in
It's looking just like home again
I'm free and it's so easy to get the things that I've
always wanted.
Cuz I don't really want 'em any more
And living is so bad without hot water
And life is kind of groovy in the gutter
If you know how and I do, yeah, and I do, we do too.

So if you'd like to come along
We'll sing a little paper song
About a lonely paper plate
Who couldn't find a paper mate
I'm free, yes I'm free
And my life is looking up from inside my paper cup
And I'm always looking up from inside my paper cup
And my life is looking up from inside my paper cup
And I'm always looking up from inside my paper cup

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TOM LEWIS
PRESENTS
THE VOICES of PRAISE
WITH A MESSAGE...
THERE HAS NEVER BEEN A SOU
NEEDED TO BE SAVED
LIKE MINE

The Voices of Praise

SIDE 1

1. LIKE MINE, Part I
2. LIKE MINE, Part II
3. A MESSAGE
4. FAITH IN JESUS WILL SET YOU FREE

SIDE 2

1. HAVE THINE OWN WAY
2. I WANNA TELL IT
3. DIDN'T I
4. I'VE GOT TO GO HIGHER

Forever the creative artist, Tom Lewis has once again utilized his God given talents by putting together a magnificient group of singers and has helped in organizing RENT PRODUCTIONS, INC. He continues to write inspiring lyries, compose, produce and promote other artists. Tom Lewis is not only a solo performer, but also, he is a lead vocalist and background singer with THE CAPITAL COMMUNITY SINGERS. They do local and national tours. They have appeared on TV programs in Nashville, Tenn., Baltimore, Md., and Washington, D. C., where they received rave reviews. Tom also sings baritone with THE VOICES OF PRAISE; a new and upeoming group.

Willene Middlebrooks Rueker is the lead female vocalist for THE VOICES OF PRAISE. Her love for God and singing is manifested in her music. She sings melodiously and with deep sincerity.

Donna Manuel, soprano, has a very strong dedication to God and family. She enjoys singing and offers her time unselfishly to serviee for others.

Lloyd Marvin Middlebrooks, lead tenor, is also a lyrieist and his voiee and musical talents enrieh the groups performanee.

"These four individuals found eaeh other." Their goal is to share their ministry to the world through gospel music.

With deep appreeiation to my wife, Lueille, my ehildren, Tisha, Jason and Patriek Lewis.

Speeial thanks to the pastor and members of THE GOODWILL BAPTIST CHURCH, Nellie Cureton, THE CAPITAL COMMUNITY SINGERS, and espeeially to the following members of RENT PRODUCTIONS, INC.: Delores Bowles, Raynetta Ray, Alfreda Riehardson and Margaret Simone.

Produeed by: Tom Lewis & Norman Weeks
Exeeutive Produeer: Riehard Simone
Reeorded at: HARBOR LIGHT STUDIO
Engineering: George Eimer
Mastered at: FRANK VIRTURES STUDIO, Philadelphia, PA
Photographer: Dwight Summer
Designed by: Tom Lewis/Betti Madison
Keyboard: Norman Weeks
Bass: Warren Smith
Drums: Eugene Bowles

RENT PRODUCTIONS, INC., Produetion and management of gospel musie



Riehard Simone
President



Tom Lewis
Viee President
and Produeer



Norman Weeks
Produeer



Eugene Bowles
Musie Coordinator



Booking Information

RENT PRODUCTIONS, INC.
P.O. Box 2307
New Carrolton, MD. 20784
(301) 735-4666
(301) 459-9076

8-14-72

SOULFUL

Instrumental Love Machine

The Night Strings

FEATURING

Homer Dennison



GOD BLESS THE CHILD
BLACK SAND AND WHITE STARS
AQUARIUS
THE ROAD TO THE BLUES
ON DAYS LIKE THESE
A TIME FOR US
OH HAPPY DAY
SAGITTARIUS
HONEY
BLUE STONED EYES

Evolution
a stereo dimension recording
2011 STEREO

SOULFUL

Evolution
a stereo dimension recording

2011 STEREO

Instrumental Love Machine

The Night Strings

GOD BLESS THE CHILD (3:02) • BLACK SAND AND WHITE STARS (2:40) • AQUARIUS* (2:20) • THE ROAD TO THE BLUES (3:04) • ON DAYS LIKE THESE* (2:07)
A TIME FOR US* (3:01) • OH HAPPY DAY (2:50) • SAGITTARIUS (3:04) • HONEY* (3:03) • BLUE STONED EYES (2:18)

"Soulful"..."Voluptuous"..."Passionate"..."Hot"..."Cool"

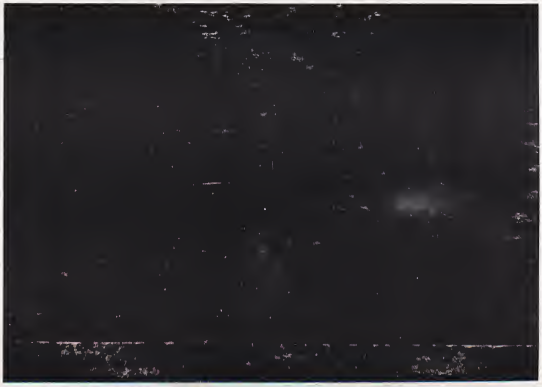
That's the sound of The Night Strings—The instrumental love machine.

• It vibrates with the *feel* of today's songs... today's musical excitement.
• It rocks to the *right* beat.
• It cries out in soulful warmth...and sexy splendor.
• It's *hot*...and it's *cool*...because today, that's where it's at!

The instrumental love machine has many voices...

• The rhythm and its driving beat.
• The electric sounds that pulse and rock.
• The soft...inviting...whispers.
• And above all...The Night Strings sing their songs of love!

The Instrumental Love Machine
It's Love Music...It's Music To Love.



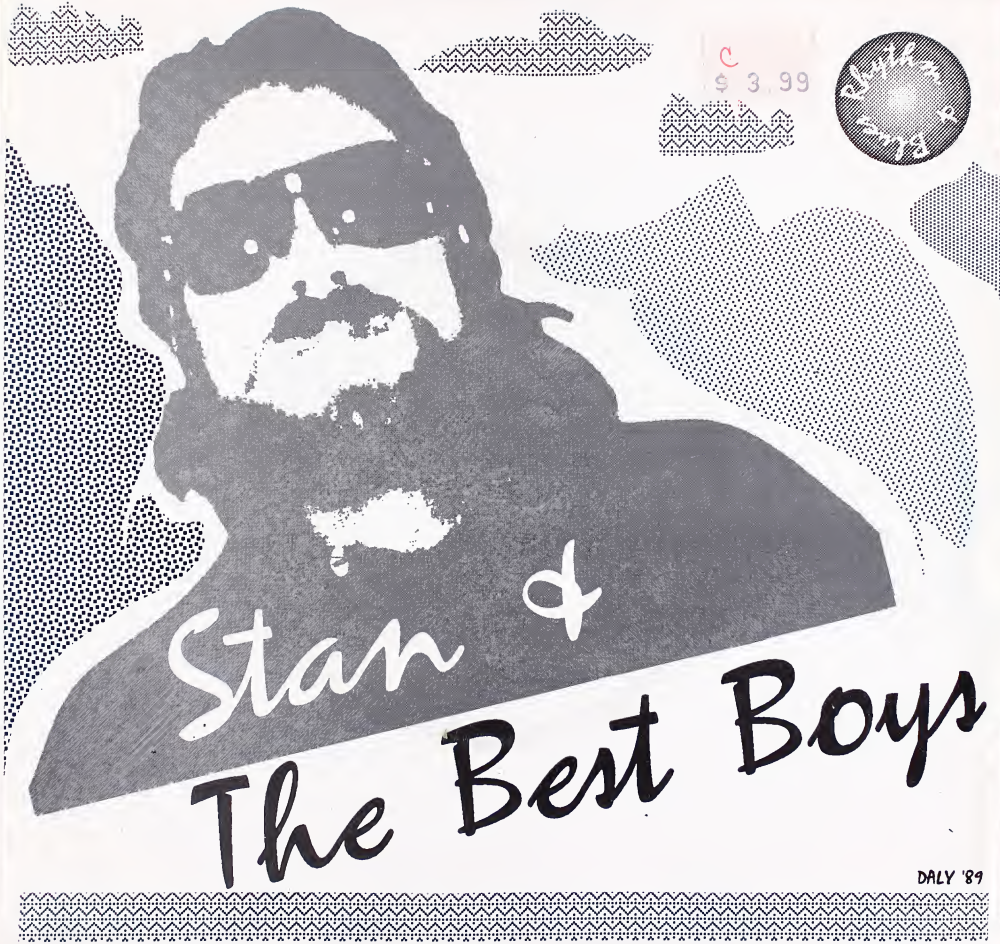
Producer:
Robert Byrne

Arranged by:
Homer Dennison

Recording Engineer:
Robert Auger
Granada Recordings, Ltd.

Stereo Mastering:
Gilbert Kong

(*) ASCAP. All Other Selections BMI


$ 3.99
Stan &
The Best Boys
DALY '89

STAN & THE BEST BOYS

Teaser is a Pleaser

Lyrics and music by Stan Stefanik
Lead vocals: Stan Stefanik
Back-up vocals: Stan Stefanik & Bill Broderick
Lead & Rhythm guitar: Dave Gorny
Harmonica: Paul Lange
Percussion: J. D. Adams
Saxaphone: Jim Van-Baalen
Keyboards: Rick Orrison
Bass: Chuck McLaughlin

Lonesome, Lonesome

Lyrics and music by Stan Stefanik
Lead vocals: Stan Stefanik
Back-up vocals: Stan Stefanik & Bill Broderick
Lead & Rhythm guitar: Dave Gorny
Harmonica: Paul Lange
Percussion: J. D. Adams
Saxaphone: Jim Van-Baalen
Keyboards: Bill Broderick
Bass: Chuck McLaughlin



Produced by Stan Stefanik & Rick Orrison
Assistant Producer: Mike Sandman
Recorded at "Rocky Mountain Sound Recording", Laramie, Wyoming
Recording Engineer: Jim Wyatt
Special Thanks to Dick & Max Larkin
Graphics by Mark Daly, Daly Graphics, Cheyenne, Wyoming

Deutsche Grammophon Gesellschaft



WOLFGANG AMADEUS MOZART

Marriage of Figaro: Overture

「フィガロの結婚」序曲

Der Schauspieldirektor: Overture

「劇場支配人」序曲

Berlin Philharmonic Orchestra

Cond.: Fritz Lehmann

VARIABLE GRADE

45

モーツアルト

歌劇「フィガロの結婚」序曲　　歌劇「劇場支配人」序曲

フリッツ・レーマン指揮　　ベルリン・フィルハーモニー管弦楽団

「フィガロの結婚」序曲

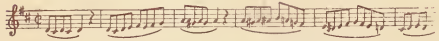
「フィガロの結婚」はモーツァルトが1785年に作曲した四幕ものの歌劇で，「ドン・ジョヴァンニ」と並んでモーツァルトの三大歌劇のひとつと言われている。

フランスの劇作家ボーマルシェーの原作からダ・ポンテがイタリヤ語の台本を作り，これにモーツァルトが作曲している。作者ボーマルシェーの「セヴィリアの理髪師」（ロッシーニの歌劇の原作）の後篇にあたる内容をもっているもので，理髪師フィガロがアルマヴィヴァ伯爵とロジーナの結婚に尽力した功によって伯爵の家来となっているが，侍女スザンナに恋したフィガロが，アルマヴィヴァ伯の横槍をたくみにかかわしつつ目出度く彼女と結婚してしまう……という筋をもっている。

歌劇の初演は1786年5月1日にウィーン宮廷劇場で行われ，モーツァルトとしては歌劇の面で最初の成功作となったものである。

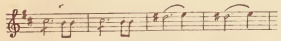
序曲は初演のわずか2日前に書き上げられたと伝えられている。ニ長調，2分の2拍子の軽快を感じのものである。

陽気な主題
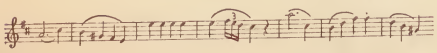


がユニゾンで提示されるが（弦合奏とバズーン）木管属に引きつがれ，全合奏でフォルティシモになり，これが反復されて展開部分につづく。

副主題



は59小節目から出るが，108小節目から終結部の発端



となり，これは第一ヴァイオリン，バズーンのユニゾンで奏される。

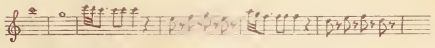
これの反復が終ると14小節の経過部を経て再現部となり，主題音型から採られたコーダが続いて賑やかなうちに終る。

「劇場支配人」序曲

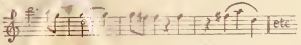
1785年ごろからウィーンに復興しはじめたジングシュピール（歌芝居）という音楽入りの一幕ものの喜劇がある。「劇場支配人」はこのジャンルに入るべきもので，劇場支配人（実在の人物で「魔笛」の台本を書いたシカネダー）のところにソプラノ歌手が二人で売り込みをやり，そこに恋愛事件をからませたものである。1786年に作られ，現在では序曲しか残っていない。

序曲はハ長調，4分の4拍子，プレストではじまる。

第一主題



がフォルテで現われ，反復，発展して第二主題



に引きつがれる。これが展開され，第一主題が再帰して更にこれを基としたコーダが出て終る。

指揮者について

フリッツ・レーマン（1904—）は，マンハイムに生れたドイツの指揮者で，大戦直前までハノヴァー市のニーデルザクセン管絃楽団の指揮者を長く勤めていたが，戦後はゲッチンゲンの国立歌劇場の戦災復興に非常な努力を払い，1950年以後は，主に客演指揮者としてベルリン・フィルハーモニーその他の指揮に当っている。

発売元　日本ポリドール株式会社　　EPG—20



STEREO

PHS-600-223

Side 1

THE 4 SEASONS' CHRISTMAS ALBUM

THE 4 SEASONS -

Featuring the 'sound' of Frankie Valli

1. THE MERRY CHRISTMAS MEDLEY: - 4:15
2. WHAT CHILD IS THIS - 2:37
3. THE CAROL OF THE BELLS - 1:24
4. THE EXCELSIS DEO MEDLEY: - 1:55
5. THE LITTLE DRUMMER BOY - 2:19
6. THE FIRST CHRISTMAS NIGHT MEDLEY: - 4:47
7. JOY TO THE WORLD MEDLEY: - 1:45
8. JOY TO THE WORLD - 1:27

A BOB CREWE PRODUCTION



STEREO

PHS-600-223

Side 2

THE 4 SEASONS' CHRISTMAS ALBUM

THE 4 SEASONS -

Featuring the 'sound' of Frankie Valli

1. SANTA CLAUS IS COMING TO TOWN - 1:45
2. CHRISTMAS TEARS - 2:43
3. I SAW MOMMY KISSING SANTA CLAUS - 2:08
4. THE CHRISTMAS SONG - 2:17
5. JUNGLE BELLS - 2:47
6. WHITE CHRISTMAS - 2:17

A BOB CREWE PRODUCTION

Justine

COME ON IN

JM 52284 A
STEREO



℗1984
JM Records
BMI

1. COME ON IN
2. KING OF KINGS
3. CALLING ME
4. CHILD OF THE KING

JM RECORDS P O BOX 309 HANOVER, VA 23069

Justine

COME ON IN



JM 52284 B
STEREO

℗1984
JM Records
BMI

1. EACH DAY
2. STEAL AWAY
3. I HAVE A FRIEND
4. SAINTS, SAINTS
5. I CALL HIM LORD

JM RECORDS P O BOX 309 HANOVER, VA 23069



ZINGA

FZ 38191
STEREO

SIDE 1
AL 38191
℗ 1982 CBS Inc.

1. BACK UP FOR LOVE 4:11 -R. Bassoff - N. Braddy- (ASCAP)/(BMI)/(ASCAP)/(BMI)

2. HEARTBREAK 4:28 -D. Malone - S. Sargeant- (ASCAP)

3. RESPECT 5:03 -O. Redding- (BMI)

4. GONNA GET YA 5:21
-D. Gibbs- (BMI)

Manufactured and Distributed by CBS Records CBS Inc 51 W 52 Street, New York City



ZINGA

FZ 38191
STEREO

SIDE 2
BL 38191
℗ 1982 CBS Inc.

1. CHECK ME OUT 6:50 -F. Charles- (BMI)
2. GET WET (MAKE SWEAT) 4:45 -M. C. Brown- (BMI)
3. MAGIC MOMENTS 6:10 -L. Gibbes - C. Morais- (BMI)
4. SURRENDER YOUR LOVE 5:41 -D. Gibbs - A. Wilson- (BMI)

Manufactured and Distributed by CBS Records CBS Inc 51 W 52 Street New York City


HIGH STEREO
TIME FADES AWAY
NEIL YOUNG
≪K 5046
SIDE 1
STEREO
33 1/3 R.P.M
1 Time fades away
2 Journey thru the past
3 Yonder stands the sinner
4 L.A
5 Love in mind
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HIGH STEREO
TIME FADES AWAY
NEIL YOUNG
≪K 5016
SIDE 2
STEREO
33 1/3 R.P.M
1 Don't be denied
2 The bridge
3 Last dance
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STEREOPHONIC
MICHAEL JACKSON
OFF THE WALL
SIDE A
SM 46
1 Don't stop til you get enough
2 Rock with you
3 Working day and night
4 Get on the follr
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STEREOPHONIC
MICHAEL JACKSON
OFF THE WALL
SIDE B
SM 46
1 Off the wall 2 Girlfriend
3 She's out of my life
4 I cant help it
5 It's the falling in love
6 Burn this disco out
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STEREOPHONIC

PSYCHEDELIC SOUND

SIDE 1



RARE EARTH

GET READY

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STEREOPHONIC

PSYCHEDELIC SOUND

SIDE 2

NO-3027

제작 1969. 6. 3

IRON BUTTERFLY

IN-A-GA-DA-DA-VIDA

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LIFE
POP POLL
LIFE STUDIO 54
特
DEODATO (STAR EDITION)
JR 084
STEREO
1
1 Spirit of summer
2 Nights in white satin
3 Carly & carole


MUSIC LIFE
POP POLL
LIFE
LIFE STUDIO 54
特
DEODATO (STAR EDITION)
JR 08
STEREO
2
1 Also sprach zarathustra
2 Do it again


LIFE STUDIO
54
特
DEODATO (STAR EDITION) (3)
JR 081
STEREO
1
1 Rhapsody in blue
2 Skyscr apers

LIFE STUDIO

54

特

DEODATO (STAR EDITION) (4)

JR 081 STEREO 2

1 Super strut
2 Prelude to after noon
3 Pavane for A dead princess


COLUMBIA
MASTERWORKS
BERLIOZ
HAROLD IN ITALY,
Op. 16
WILLIAM PRIMROSE, Viola, with
SIR THOMAS BEECHAM, Bart., conducting the
ROYAL PHILHARMONIC ORCHESTRA
ML 4542
NONBREAKABLE
SIDE 1
(XLP 9395)
Band 1: First Movement: Harold in the Mountains
Band 2: Second Movement: March of the Pilgrims
"COLUMBIA", "MASTERWORKS", MARCAS REG. T. M. MADE IN U.S.A.


COLUMBIA
MASTERWORKS
BERLIOZ
HAROLD IN ITALY,
Op. 16
WILLIAM PRIMROSE, Viola, with
SIR THOMAS BEECHAM, Bart., conducting the
ROYAL PHILHARMONIC ORCHESTRA
ML 4542
NONBREAKABLE
SIDE 2
(XLP 9396)
Band 1: Third Movement: Serenade
Band 2: Fourth Movement: Orgy of the Brigands
LP
"COLUMBIA", "MASTERWORKS", LP. MARCAS REG. T. M. MADE IN U.S.A.

RCA VICTOR



"HIS MASTER'S VOICE"

"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2129
(H2RP-3765)

SIDE 1
RED SEAL

Tschaikowsky

CONCERTO IN D, Op. 35

First Movement - Allegro moderato

Jascha Heifetz, Violinist
Chicago Symphony Orchestra
Fritz Reiner, Conductor

LONG 33⅓ PLAY

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA — CAMDEN, N. J. — MADE IN U.S.A.

RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2129
(H2RP-3768)

SIDE 2
RED SEAL

Tschaikowsky

CONCERTO IN D, Op. 35

Second Movement: Canzonetta: Andante

Third Movement: Finale: Allegro vivacissimo

Jascha Heifetz, *Violinist*
Chicago Symphony Orchestra
Fritz Reiner, Conductor

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LONG 33⅓ PLAY

Cetra

CONCERTO live

OP ℗ 1979
Disco depositato
Tutti i diritti
riservati.
Made in Italy

LO 521
M. 12495
33 giri

1

Ludwig van Beethoven

CONCERTO N. 5 IN MI BEMOLLE MAGGIORE PER PIANOFORTE E ORCHESTRA, OP. 73 « IMPERATORE »

1. Allegro

WALTER GIESEKING, pianoforte

Orchestra Filarmonica di New York

Direttore: **GUIDO CANTELLI**

New York. 25-3-1956

(Ricostruzione tecnica:
Nicos Velissiotis)

Cetra

CONCERTO live

DP ℗ 1979
Disco depositato.
Tutti i diritti
riservati.
Made in Italy

LO 521
M. 12496
33 giri

2

Ludwig van Beethoven

CONCERTO N. 5 IN MI BEMOLLE MAGGIORE PER PIANOFORTE E ORCHESTRA, OP. 73 « IMPERATORE »

2. Adagio un poco mosso
3. Rondò (Allegro - Più allegro)

WALTER GIESEKING, pianoforte

Orchestra Filarmonica di New York

Direttore: **GUIDO CANTELLI**

New York. 25-3-1956

(Ricostruzione tecnica:
Nicos Velissiotis)

STEREO

mvm
MOUNT VERNON MUSIC

SCHEHERAZADE

SIDE 1 MVS 137

33 1/3 RPM LONG PLAYING

STUTTGART SYMPHONY ORCHESTRA
HEINZ HOEFER Conducting

THE SEA AND SINBAD'S VESSEL
THE TALE OF THE PRINCE KALENDER

MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.

STEREO

mvm
MOUNT VERNON MUSIC

SCHEHERAZADE

SIDE 2 MVS 137

33 1/3 RPM LONG PLAYING

STUTTGART SYMPHONY ORCHESTRA
HEINZ HOEFER Conducting

THE YOUNG PRINCE AND THE PRINCESS
FESTIVAL AT BAGDAD
THE SEA
THE WRECK
CONCLUSION

MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.


STEREO
Pride
RECORDS
PROD. BY HOWIE PRIDE
DIST. BY
JAH LIFE RECORD INC
(718) 469-4800
SIDE A
RINGO A NO BOOPS
JOHNY RINGO
VERSION
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STEREO
Pride
RECORDS
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SIDE B
A NO ME NAME BOOPSY
K.C. JOCKEY
VERSION
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SERMON
"WHAT THINK YE OF JESUS"
CHESS™
Side 1
#9411–A
Rev. C. L. Franklin
Pastor, New Bethel Baptist Church
Detroit, Michigan
LP–24
A DIVISION OF ALL PLATINUM RECORD GROUP


SERMON
"WHAT THINK YE OF JESUS"
CHESS
Side 2
#9411–B
Rev. C. L. Franklin
Pastor, New Bethel Baptist Church
Detroit, Michigan
LP–24
A DIVISION OF ALL PLATINUM RECORD GROUP

RCA VICTOR

RED SEAL RECORD



RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL" REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

LM 1192 Non-Breakable

SIDE 1

Band 1—QUARTET IN F, Op. 3, No. 5
(Haydn)
Second Movement: Serenade: Andante cantabile

Band 2—QUARTET No. 15, IN D MINOR, K.421 (Mozart)
Third Movement: Menuetto: Allegretto
Band 3—QUARTET IN A, Op. 18, No. 5 (Beethoven)
Third Movement: Andante cantabile con variazioni
Band 4—QUARTET No. 10, IN E-FLAT, Op. 125, No. 1
(Schubert)
Fourth Movement: Finale

The Paganini Quartet
Henri Temianka, *1st Violin*; Gustave Rosseels,
2nd Violin; Charles Foidart, *Viola*
Adolphe Frezin, *'Cello*

E1-RP-259

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

LONG PLAY 33⅓

RCA VICTOR

RED SEAL RECORD



"HIS MASTER'S VOICE"

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL" REG. U. S. PAT. OFF.—MARCAS REGISTRADAS

LM 1192 Non-Breakable

SIDE 2

Band 1—QUARTET No. 1, IN E-FLAT, Op. 12
(Mendelssohn)
Second Movement: Canzonetta: Allegretto

Band 2—QUARTET IN A MINOR, Op. 41, No. 1 (Schumann)
Second Movement: Scherzo: Presto; Intermezzo
Band 3—QUARTET IN D, Op. 11 (Tchaikovsky)
Second Movement: Andante cantabile (Condensed version)
Band 4—QUARTET No. 6, IN F, Op. 96 ("American")
(Dvořák)
Second Movement: Lento (Condensed Version)

The Paganini Quartet
Henri Temianka, *1st Violin*; Gustave Rosseels, *2nd Violin*; Charles Foidart, *Viola*
Adolphe Frezin, *'Cello*

E1-RP-260

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.

LONG PLAY 33⅓

COLUMBIA

THE MANY MOODS OF TONY

TONY BENNETT

RADIO STATION COPY - NOT FOR RESALE

1. THE LITTLE BOY 2:22

CL 2141

Side 1
(x"Lp"76147)

2. WHEN JOANNA LOVED ME 3:05
3. A TASTE OF HONEY 2:51
4. SOON IT'S GONNA RAIN 3:40
5. THE KID'S A DREAMER (The Kid From Fool's Paradise) 2:34
6. SO LONG, BIG TIME! 3:51

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

THE MANY MOODS OF TONY

TONY BENNETT

RADIO STATION COPY - NOT FOR RESALE

1. DON'T WAIT TOO LONG 2:36



CL 2141

Side 2
(x"Lp"76148)



2. CARAVAN 2:42
3. SPRING IN MANHATTAN 2:32
4. I'LL BE AROUND 3:05
5. YOU'VE CHANGED 3:16
6. LIMEHOUSE BLUES 3:21

® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
RUFF HOUSE
CYPRESS HILL
33 1/3 RPM
STEREO
℗ 1991 Sony Music Entertainment Inc.
44 73924
XSS 73924B
1. HOW I COULD JUST KILL A MAN (The Killer Mix) 4:04
2. HOW I COULD JUST KILL A MAN (Radio-clean version) 4:04
3. HOW I COULD JUST KILL A MAN (Instrumental) 4:04
-L. Muggerud-L. Freeze-S. Reyes- Special Versions From The Ruffhouse/Columbia Records Release: "CYPRESS HILL" 47889/Produced, arranged & Mixed by: D.J. Muggs for The Soul Assassins/Engineered & Mixed by Joe "The Butcher" Nicolo at Studio 4 Recording, Philadelphia/Additional engineering by Jason Roberts at Image Recording, Los Angeles Overseen by: Sugar Pop/Mastered by Howie Weinberg at Masterdisk, NYC/Publishers: Pending/Cypress Hill Music/BMG Songs, Inc. (ASCAP)
"COLUMBIA" REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA.

Germain RECORDS

Produced by:
Fashion Records

BORN FREE

(W. Burrell)

WINSOME

SIDE A
FS004



Made in U.S.A., Brooklyn, N.Y.

Marketed & Distributed by:
World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282—7709 — (718) 282—7842
Telex: 4973708WORLDUI

Germain

RECORDS

CLEARANCE
01715
3.00

Produced by:
Fashion Records

CAN'T TAKE THE

(W. Burrell)

WINSOME

SIDE B
FS 004

Made in U.S.A., Brooklyn, N.Y.

Marketed & Distributed by:
World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282—7709 — (718) 282—7842
Telex: 4973708WORLDUI

SD 33-356

CACTUS
ONE WAY ... OR ANOTHER



ONE STEREO

1. LONG TALL SALLY (6:27)
   Penniman - Johnson - Blackwell
2. ROCKOUT, WHATEVER YOU FEEL LIKE (3:56)
   Appice - Day - McCarty - Bogert
3. ROCK N'ROLL CHILDREN (5:40)
   Appice - Day - McCarty - Bogert
4. BIG MAMA BOOGIE - Parts I & II (4:59)
   Appice - Day - McCarty - Bogert

(ST-C-712131 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 33-356

CACTUS
ONE WAY ... OR ANOTHER



TWO

STEREO

1. FEEL SO BAD (5:30)
   Chuck Willis
2. SONG FOR ARIES (3:05)
   Appice - Day - McCarty - Bogert
3. HOMETOWN BUST (6:38)
   Appice - Day - McCarty - Bogert
4. ONE WAY ... OR ANOTHER (5:05)
   Appice - Day - McCarty - Bogert

(ST-C-7 12132 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

DIGITAL-B

VPRD 468-A

Produced by:
Bobby Digital
&
M. Jemeison
Arranged by:
Bobby Digital
Steelie & Cleevie

Distributed By:
V.P. RECORDS
170-21 JAMAICA AVE.
JAMAICA, N.Y. 11432
(718) 291-7058

NAH RUN FROM AGONY

FLOURGON

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DIGITAL-B



VPRD 468-B

Produced by:
Bobby Digital
&
M. Jemeison
Arranged by:
Bobby Digital
Steelie & Cleevie

Distributed By:
V.P. RECORDS
170-21 JAMAICA AVE.
JAMAICA, N.Y. 11432
(718) 291-7058

YOUR LIFE
BANANA MAN

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MADE IN U.S.A. 1987

DIST. BY
MOODIES RECORDS
(212) 654-8368

NU LOVE DEM

ARTIST

MAJOR WORRIES

PRODUCED BY: R. FRENCH & M. GOBURN
ARRANGED BY: SKIBBA & R.R. FRENCH



VERSION


ANCHOR ©
RECORDS
Prod. by:
Augustus "Gussie Clarke
for Anchor Recording Co. Ltd.
56 Slipe Rd., Kgn. 5, Ja. W.I.
Tel: (809)92-92074
℗ 1988 Anchor
Recording Co. Ltd.
©1988 Dubplate
Music (P.R.S.)
Side A
Dist. by:
V. P. Records
170 21 Jamaica Ave.
Jamaica, New York
Tel: (718)291-7058
Recorded & Mixed at
Music Works
Recording Studio
LOVE ME BABY
J. Lodge / N. Jackson
J. C. LODGE / TIGER
Mixed by Soljie
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© RECORDS

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Augustus "Gussie Clarke
for Anchor Recording Co. Ltd.
56 Slipe Rd., Kgn. 5, Ja. W.I.
Tel: (809)92-92074

℗1988 Anchor
Recording Co. Ltd.
©1988 Dubplate
Music (P.R.S.)

Side B

Dist. by:
V. P. Records
170 21 Jamaica Ave.
Jamaica, New York
Tel: (718)291-7058

Recorded & Mixed at
Music Works
Recording Studio

LOVE ME BABY

J. Lodge / N. Jackson

J. C. LODGE / TIGER

Mixed by Steven Stanley

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LOVE AND LOVE

Marketed & Distributed by.

World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282-7709 / (718) 282-7842

Prod. & Arr. By
King Jammy

SIDE A
LLDIS 49

Made in Brooklyn, New York
U. S. A.

WATER COME AH MI EYE

(J. Wales)

JOSEY WALES

In England: World Enterprise Record Dist.
2 Library Parade, Craven Park
Harlesden, London, N.W. 10
8sG England
Tele: 01-9656497

LIKE AND LOVE

Marketed & Distributed by.

World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282-7709 / (718) 282-7842

Prod. & Arr. By
King Jammy

SIDE B
LLDIS 49

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U. S. A.

VERSION

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2 Library Parade, Craven Park
Harlesden, London, N.W. 10
8sG England
Tele: 01-9656497



PLEASE BELIEVE IT

A

33.3 RPM
stereo

1. PGH RIDE 2. PLEASE BELIEVE IT
3. YOU SHOULD CHILL

For orders and booking (412) 423-4920
Look out for Jin Mans album coming this summer

www.stingrayproductions.com

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PLEASE BELIEVE IT

B

33.3 RPM
stereo

1. PGH RIDE (Instrumental) 2. BRINGS DA BUTTER
3. PLEASE BELIEVE IT (Acappella)

For orders and booking (412) 423-4920
Look out for Jin Mans album coming this summer

www.stingrayproductions.com

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EPIC STEREO

OUTSTANDING HIGH FIDELITY THROUGH RADIAL SOUND • A PRODUCT OF CBS

GEORGE MAHARIS SINGS!

Arranged and Conducted by Robert Mersey

BN 26001
NONBREAKABLE

Side 1
XSB 55629

1. I WANT TO BE WANTED -Gannon-Spotti-Testa-
2. IT'S ALL IN THE GAME -C. Sigman-C. G. Dawes-
3. I'LL NEVER SMILE AGAIN -R. Lowe-
4. MOON RIVER -J. Mercer-H. Mancini-
5. CAN'T HELP FALLING IN LOVE -Weiss-Peretti-Creatore-
6. HURT -Crane-Jacobs-

®"EPIC", "CBS", MARCAS REG. MADE IN U.S.A.

EPIC STEREO


EPIC STEREO
OUTSTANDING HIGH FIDELITY THROUGH RADIAL SOUND • A PRODUCT OF CBS
GEORGE MAHARIS SINGS!
Arranged and Conducted by Robert Mersey
BN 26001
NONBREAKABLE
Side 2
XSB 55630
1. TEACH ME TONIGHT -S. Cahn-G. De Paul-
2. YOU MUST HAVE BEEN A BEAUTIFUL BABY
- J. Mercer - H. Warren -
3. (Get Your Kicks On) ROUTE 66! -B. Troup-
4. MY KIND OF GIRL -L. Bricusse-
5. WITCHCRAFT -C. Leigh-C. Coleman-
6. AFTER THE LIGHTS GO DOWN LOW
- A. White - L. Lovett -
®"EPIC", "CBS", MARCAS REG. MADE IN U.S.A.
EPIC STEREO

Capitol Records

Little River Band

"THE NIGHTOWLS"

from the forthcoming album

TIME EXPOSURE

(ST-12163)

SPRO 9674/9675

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Capitol MARCA REG.

Capitol

REG. U.S. PAT. OFF.

LITTLE RIVER BAND

SPRO-9674
SX97790

STEREO

THE NIGHT OWLS

(Graham Goble)

TIME—5:15

Colgems-EMI Music Inc.-ASCAP

(from the forthcoming LP "TIME EXPOSURE" ST-12163)

Produced by George Martin for Air Studios

33-1/3 RPM

NOT FOR SALE

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Capitol MARCA REG.
Capitol
REG. U.S. PAT. OFF.
LITTLE RIVER BAND
SPRO-9675
SX97790A
STEREO
THE NIGHT OWLS
(Graham Goble)
TIME—3:45
Colgems-EMI Music Inc.-ASCAP
(from the forthcoming LP "TIME EXPOSURE" ST-12163)
Produced by George Martin for Air Studios
33-1/3 RPM
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RECORDS

RT. 2 CLARKSVILLE, TENN.

FST-7450-J
SIDE ONE

33 1/3 RPM
SO12154

SONGTIME 20th

with

JOHN D. BRINE



RT. 2 CLARKSVILLE, TENN.

FST-7450-J
SIDE TWO

33 1/3 RPM
SOI2I55

SONGTIME 20th

with

JOHN D. BRINE

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HIGH STEREO LIGHT

GRAND FUNK RAILROAD
LIVE ALBUM

CHL 14-W

STEREO		1

1 Introduction
2 Are you ready
3 Paranoid
4 In need

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HIGH STEREO LIGHT

GRAND FUNK RAILROAD
LIVE ALBUM

CHL 14-W

STEREO

2

1 INTO THE SUN


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HIGH STEREO LIGHT
GRAND FUNK RAILROAD
LIVE ALBUM
CHL 15-W
STEREO
1
1 Words of wisdom
2 Mean mistreater
3 Mark say's alright
4 T. N. U. C.

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HIGH STEREO LIGHT

GRAND FUNK RAILROAD
LIVE ALBUM

CHL 15-W

STEREO 2

1 Heartbreaker

2 Inside looking out


ROADSHOW
NATURE'S MUSIC, INC.
RM
BXL1-3217
BXL1-3217-A
Touch Of Class
Touch of Class
STEREO
SIDE A
1 I Need Action* (Pete & Gerald Jackson) 4:31
2 You Took The Sunshine
(Pete & Gerald Jackson) 4:52
3 I Found My Rainbow*
(Paul Adams-Pete & Gerald Jackson) 4:46
4 Let Yourself Go*
(Pete & Gerald Jackson) 5:52
Produced by Rafael Charres, Pete &
Gerald Jackson/*Remix by Morrie Brown
for Mighty M Productions with
Pete & Gerald Jackson
Arranged by Pete & Gerald Jackson
℗1979 RCA Records
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ROADSHOW
NATURE'S MUSIC, INC.
RM
BXL1-3217
BXL1-3217-B
Touch Of Class
Touch of Class
STEREO
SIDE B
1 Turn The Beat Around* (Pete & Gerald Jackson) 3:19
2 El Remo* (Pete & Gerald Jackson) 4:25
3 You've Got My Soul* (Pete & Gerald Jackson) 4:33
4 Come Back Home*
(Michael Hailstock-Pete & Gerald Jackson) 4:40
Produced by Rafael Charres, Pete &
Gerald Jackson/*Remix by Morrie Brown
for Mighty M Productions with
Pete & Gerald Jackson
Arranged by Pete & Gerald Jackson
℗1979 RCA Records
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S/S FEDERICO C.



SIDE 1

FC-300

1-FEDERICO C. CIAO -SING-PINO
2-VOLARE -SING-RENZO
3-THE GODFATHER -SING-PINO
4-QUANDO QUANDO -SING-NANNI
5-TE VOGLIO BENE ASSAJE -SING-PINO
6-IO TE VURRIA VASA -SING-RENZO

Ciao,

S/S FEDERICO C.

SIDE 2

FC-300

1-SINGAPORE-SING-NANNI
2-LA SBORNIA-SING-PINO
3-TRACES-SING-RENZO
4-ARIA SULLA IV CORDA- BACH
5-PAROLE-SING-RENZO
6-SUNDAY MORNING-SING-NANNI
7-FEDERICO C. CIAO

Ciao,

RCA VICTOR



MR. LUCKY GOES LATIN

LSP
2360
M2PY-0042

1

"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

1–MR. LUCKY (GOES LATIN)
2–LUJON
3–TINPAÑOLA
4–RAIN DROPS IN RIO
5–SIESTA
6–THE DANCING CAT
(Henry Mancini)

Henry Mancini and his
Orchestra

LIVING STEREO

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA MADE IN U.S.A.

RCA VICTOR



MR. LUCKY GOES LATIN

LSP
2360
M2PY-0043

2
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

1—COW BELLS AND COFFEE BEANS
2—THE SOUND OF SILVER
3—TANGO AMERICANO
4—NO-CAL SUGAR LOAF
5—BLUE MANTILLA
6—SPEEDY GONZALES
(Henry Mancini)

Henry Mancini and his
Orchestra

LIVING STEREO

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Side A/: 33rpm

MAMOND



FARO 086

'Que Coisa so'

1. Que Coisa so (main LP mix)

Written by J.Covil
Published - Far Out Music/UK/Westbury Music
Produced by Roc Hunter
Recorded & mixed at Tamandua Studios and Digital World Studios
Recorded and mixed by Tanino Barbosa and Roc Hunter
Mastered by Pete @ Tape to Tape

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1. Que Coisa so (2 beatz mix)
2. Que Coisa so (Percussapella mix)
3. Que Coisa so (strip mix)

FAR OUT

FAR OUT 055

"Que Coisa So"
Original mix as
played on
Radio 1 Breakfast Show by
"MAMOND" on
Far Out Recordings

Side B/33rpm

MAMOND

5 030094 064966

56421

Compliments
فار


Marascia
Shake It
TB 2914
5642
ents of
ert@usa.com



STEREO

PHS 600-270 Side 1

MAURIAT MAGIC

PAUL MAURIAT and His Orchestra

1. LOVE IN EVERY ROOM (Meme Si Tu Revenais) - 2:30
2. SAN FRANCISCO (Wear Some Flowers In Your Hair) - 3:10
3. PONTEIO - 2:38
4. THE WORLD WE KNEW - 2:28
5. ANGELICA - 3:20
6. MERCI CHERIE - 2:55



STEREO

PHS 600-270 Side 2

MAURIAT MAGIC

PAUL MAURIAT and His Orchestra

1. LIVE FOR LIFE (Vivre Pour Vivre) - 2:58
2. I WAITED FOR YOU (Ce Soir Je T'Attendais) - 2:15
3. MICHELLE - 2:15
4. A BANDA (Parade) - 2:33
5. THE LAST WALTZ - 3:00
6. GO AWAY (Un Adieu) - 2:50



STEREO

PHS-600-292

Side 1

DOING MY THING

PAUL MAURIAT and His Orchestra

1. HEY JUDE - 3:08
2. CHITTY CHITTY BANG BANG - 2:00
3. SIFFLER SUR LA COLLINE
(WHISTLE ON THE HILL) - 2:21
4. IRRESISTIBLEMENT
(IRRESISTIBLY) - 2:13
5. NE SOIS PAS TRISTE
(DON'T BE SAD) - 2:56
6. ELENORE - 2:20



STEREO

PHS-600-292

Side 2

DOING MY THING

PAUL MAURIAT and His Orchestra

1. THOSE WERE THE DAYS - 2:45
2. CENT MILLE CHANSONS
(100,000 SONGS) - 2:53
3. ABRAHAM, MARTIN & JOHN - 3:25
4. MA MAISON ET LA RIVIERE
(MY HOUSE AND THE RIVER) - 2:54
5. I SAY A LITTLE PRAYER - 3:02



STEREO

PHS-600-299

Side 1

THE SOUL OF PAUL MAURIAT

PAUL MAURIAT

1. I'M GONNA MAKE YOU LOVE ME - 2:45
2. I NEVER LOVED A MAN - 2:45
3. I'VE BEEN LOVING YOU TOO LONG - 3:32
4. YOU KEEP ME HANGIN' ON - 3:03
5. IT'S A MAN'S WORLD - 3:02



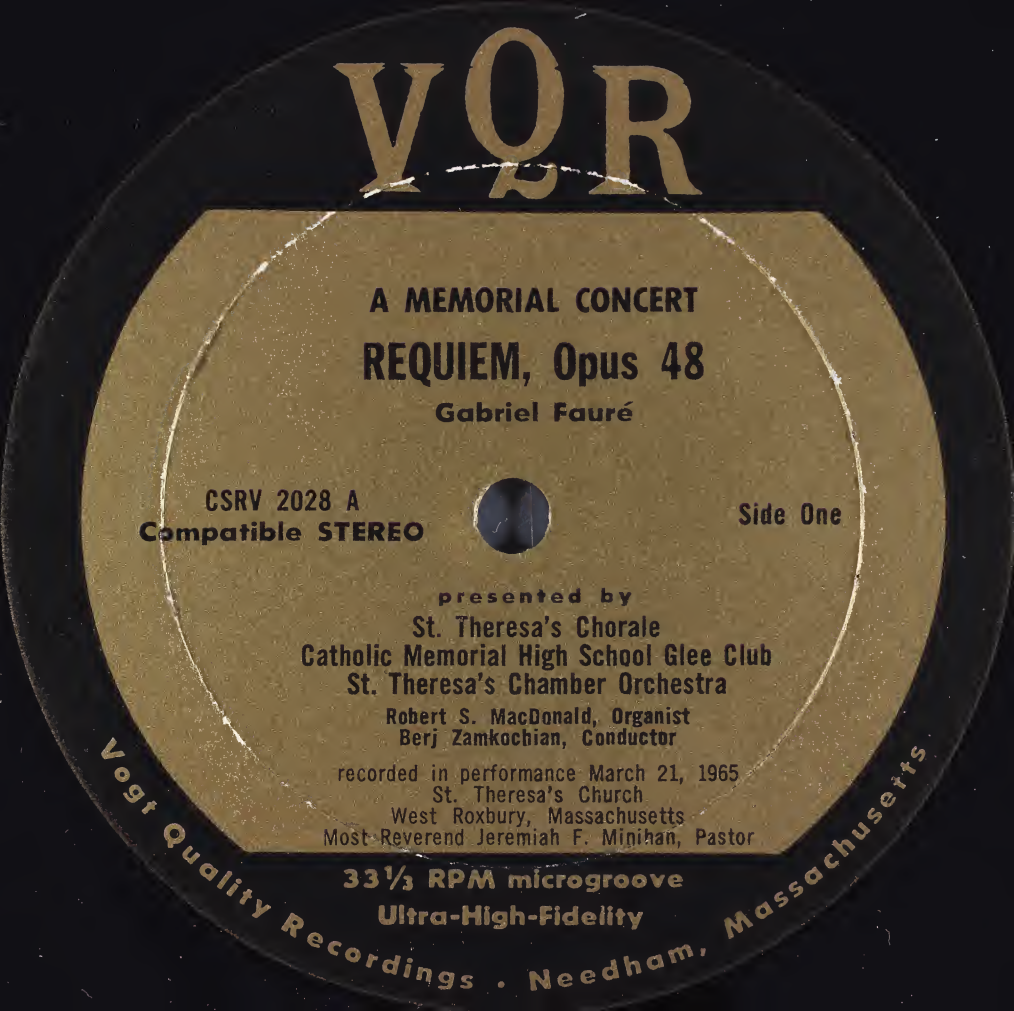
STEREO

PHS-600-299

Side 2

THE SOUL OF PAUL MAURIAT
PAUL MAURIAT

1. WHEN A MAN LOVES A WOMAN - 2:47
2. RESPECT - 2:32
3. I HEARD IT THROUGH THE GRAPEVINE - 2:39
4. IN THE MIDNIGHT HOUR - 2:23
5. MY GIRL - 2:38
6. LOVE CHILD - 2:46


VQR
A MEMORIAL CONCERT
REQUIEM, Opus 48
Gabriel Fauré
CSRV 2028 A
Compatible STEREO
Side One
presented by
St. Theresa's Chorale
Catholic Memorial High School Glee Club
St. Theresa's Chamber Orchestra
Robert S. MacDonald, Organist
Berj Zamkochian, Conductor
recorded in performance March 21, 1965
St. Theresa's Church
West Roxbury, Massachusetts
Most Reverend Jeremiah F. Minihan, Pastor
33⅓ RPM microgroove
Ultra-High-Fidelity
Vogt Quality Recordings . Needham, Massachusetts


VQR
A MEMORIAL CONCERT
REQUIEM, Opus 48
Gabriel Fauré
CSRV 2028 B
Compatible STEREO
Side Two
presented by
St. Theresa's Chorale
Catholic Memorial High School Glee Club
St. Theresa's Chamber Orchestra
Robert S. MacDonald, Organist
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St. Theresa's Church
West Roxbury, Massachusetts
Most Reverend Jeremiah F. Minihan, Pastor
33⅓ RPM microgroove
Ultra-High-Fidelity
Vogt Quality Recordings . Needham, Massachusetts


COLUMBIA
JOYFULLY YOURS
THE JESUS AND MARY CHORAL GROUP
Novices and Religious of Jesus and Mary
Under the direction of Mother Marie Laetitia, R. J. M.
1. LET A SMILE BE YOUR UMBRELLA (On A Rainy Day)
-I. Kahal-F. Wheeler-S. Fain-
CS 8806
NONBREAKABLE
Side 1
XSM 58940
2. CATCH A FALLING STAR -P. Vance-L. Pockriss-
3. CHANTEZ, CHANTEZ -A. Gamse-I. Fields-
4. WHILE WE'RE YOUNG -B. Engvick-
-A. Wilder-M. Palitz-
5. I HEARD A FOREST PRAYING
-S. M. Lewis-P. De Rose-
6. A LITTLE WHITE CHURCH
- P. Zeller -
"360 SOUND" STEREO "360 SOUND"
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
JOYFULLY YOURS
THE JESUS AND MARY CHORAL GROUP
Novices and Religious of Jesus and Mary
Under the direction of Mother Marie Laetitia, R. J. M.
1. IT'S A LOVELY DAY TOMORROW -I. Berlin-
CS 8806
NONBREAKABLE
Side 2
XSM 58941
2. OH, WHAT A BEAUTIFUL MORNIN'
-O. Hammerstein II-R. Rodgers-
3. A DREAM IS A WISH YOUR HEART MAKES -M. David-
-A. Hoffman-J. Livingston-
4. WITH A SMILE AND A SONG
-L. Morey-F. Churchill-
5. LOOK FOR THE SILVER LINING
-B. DeSylva-J. Kern-
6. WITH THESE HANDS
-A. Silver-B. Davis-
"360 SOUND" STEREO "360 SOUND"
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

TRADE MARKS USED BY AUTHORITY & UNDER CONTROL OF RADIO CORPORATION OF AMERICA (R.C.A.)
Trade Mark(s) Registered
Marca(s) Registrada(s)

RCA

LIVING STEREO

RECORDING FIRST PUBLISHED 1962

"Stereo Orthophonic" High Fidelity

z/T

TWISTIN' THE NIGHT AWAY

(a) Kags Music
(b) Lois Music

Side 1

O
NSPY.1460

SF.5133

1—(a) TWISTIN' THE NIGHT AWAY (*Cooke*)
2—(a) SUGAR DUMPLING (*Cooke*)
3—(a) TWISTIN' IN THE KITCHEN WITH DINAH (*Cooke*)
4—(a) SOMEBODY'S GONNA MISS ME (*Brown, Reeves*)
5—(a) A WHOLE LOTTA WOMAN (*Alexander, Jordon*)
6—(b) THE TWIST (*Ballard*)

SAM COOKE

Orchestra conducted by
RENE HALL

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Made in England from master Recording of R.C.A.

33



THE DOODLETOWN PIPERS

SING-ALONG '67

SIDE 1
LN 24307
XEM 117764

RADIO STATION COPY

1. MUSIC TO WATCH GIRLS BY 2:33
2. BORN FREE 2:35
3. SWEET MARIA 3:19
4. SOMETHIN' STUPID 2:34
5. YOUNG AT HEART 2:42

Produced by Stu Phillips
Arranged by Jimmy Bryant

"EPIC" MARCAS REG. T.M. PRINTED IN U.S.A.



THE DOODLETOWN PIPERS

SING-ALONG '67

RADIO STATION COPY

SIDE 2
LN 24307
XEM 117765

1. WINCHESTER CATHEDRAL 2:24
2. ALMOST PERSUADED 2:50
3. SPANISH FLEA 2:17
4. SOMEWHERE, MY LOVE 2:16
5. LET'S FALL IN LOVE 3:02

Produced by Stu Phillips
Arranged by Jimmy Bryant

"EPIC" MARCAS REG. T.M. PRINTED IN U.S.A.


wea
MODERN ROMANCE
STEREO
UNO
SLWI-3002
1981
EVERYBODY SALSA
-TODO MUNDO SALSA- 7:10
(Deane/Jaymes)
Producido por Norman Michell
(P) 1981 WEA INTERNACIONAL
HECHO EN MEXICO D. F. POR PRODUCCIONES WEA, S. A. DE C. V.
CUBIERTO EL DERECHO DE EJECUCCION PUBLICA EN MEXICO MARCAS REGISTRADAS
UNA COMPAÑIA DEL GRUPO WARNER COMMUNICATIONS


wea
MODERN ROMANCE
STEREO
DOS
SLWI-3002
SALSA RAPSODY
-RAPSODIA EN SALSA- 8:30
(Deane/Jaymes)
Producido por Norman Michell
(P)1981 WEA INTERNACIONAL
HECHO EN MEXICO D. F. POR PRODUCCIONES WEA, S. A. DE C. V.
CUBIERTO EL DERECHO DE EJECUCCION PUBLICA EN MEXICO MARCAS REGISTRADAS
UNA COMPAÑIA DEL GRUPO WARNER COMMUNICATIONS


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&
(10.9.8.7...) COMPTE À REBOURS
(Version 'Dub')
(Yann Molin - Armand Duchien)
6:42
45 RPM
STEREO
AMS
12-9712
(IC)-0485
11-009712-2
BIEM/SACEM
Rondor Music
France S.A.R.L.
ARMAND DUCHIEN
℗ 1983 A&M Records, Inc.
AM RECORDS
2


FOR RADIO STATION USE ONLY
PLANET
℗ 1985 Planet Records
SIDE TWO
STEREO
JD-14024
(YW-14024)
YW-14024-C
GREG PHILLINGANES
BEHIND THE MASK (Instrumental) 4:50
Michael Jackson-Chris Mosdell-Ryuichi Sakamoto
Colgems-EMI Music, Inc., ASCAP/Mijac Music, BMI
(Admin. by Warner-Tamerlane Pub. Corp.)
PRODUCED BY RICHARD PERRY
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· ISLAND VISUAL ARTS ·

90495-1
STEREO

SIDE ONE
℗ 1984 Island Records, Ltd.

WALLY BADAROU
ECHOES

1. KEYS (2:20) 2. HI-LIFE (4:42) 3. MAMBO (4:57)
4. VOICES (3:20) 5. CANYONS (3:26)

All songs written by Wally Badarou
Published by Island Music, Inc., BMI.
Produced by Wally Badarou
Recorded and mixed by Andy Lyden
Executive Producer: Chris Blackwell
ST-IL-855897-SP

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ISLAND



· ISLAND VISUAL ARTS ·

90495-1
STEREO

SIDE TWO
℗ 1984 Island
Records, Ltd.

WALLY BADAROU
ECHOES

1. ENDLESS RACE* (3:41) 2. CHIEF INSPECTOR+ (5:58) 3. WALTZ (3:43)
4. JUNGLE (4:58) 5. RAIN (3:01)

All songs written by Wally Badarou
Published by Island Music, Inc., BMI.
Produced by Wally Badarou
Recorded and mixed by Andy Lyden except * mixed by
Steven Stanley and + remixed by Paul "Goucho" Smykle
Assisted by General Smutley
Executive Producer: Chris Blackwell
ST-IL-855898-SP.

ISLAND

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Panart
HI-FIDELITY
SISTEMA POLYTONAL Neuman - Ortofón
"CANTERO" (TOQUES DE SANTO)
(AFRO-CUBAN CULT MUSIC)
LP-2060 A
CARA A
1. CHANGO
2. BABALU AYE
3. YEMAYA
4. OCHUN
5. OBATALA
6. ELEGGUA
MADE IN U.S.A. BY PANART RECORDING CORP.
Long Playing 33⅓ Microgroove
REG. U. S. PAT. OFF.
MADE


Panart
FIDELITY
SISTEMA POLYTONAL Neuman - Ortofón
"SANTERO" (TOQUES DE SANTO)
(AFRO-CUBAN CULT MUSIC)
LP-2060 B
CARA B
1. OGUN
2. OCHOSI-OMO- MI
3. PRAYERS TO (a) OBATALA,
(b) YEMAYA
4. PRAYERS TO (a) CHANGO
(b) OCHUN
5. CABILDO DE OLLA
MADE IN U.S.A. BY PANART RECORDING CORP.
Long Playing 33⅓ Microgroove
REG. U. S. PAT. Off.
MARCA REGISTRADA


subliminal

BOB SINCLAR

"CHAMPS ELYSEES"

That Side
LIFE
(JOSE NUNEZ REMIX)*
(Chezere/B.Sinclar)

This Side
MY ONLY LOVE
(ERICK MORILLO & HARRY 'CHOO CHOO' ROMERO REMIX)**
(B.Sinclar/L.Genesis/T.Musto)

ICH ROCKE
(B.Sinclar)



All original tracks produced by Bob Sinclar. All tracks are instrumental tracks from Hercules & Love Affair. Except "I live for you" vocal recorded at Mailvator Studio, L.A. "Freedom" vocal at Hamilton Studio, NY & Remix mastered at Gateway Mastering, NJ. All Keyboards by Gulee & Igal all Guitars by Tom "Tom" Nalm. Drums by the Bob Sinclar Rhythm Machine. Vocals recorded at Tribe Studio, Los Angeles, CA. Engineered by Dylan Dresdow assisted by Dylan Sharp. Vocal arrangements on "Freedom" & "I live for you" by Jamie Principle. All vocals produced by Gulee & Igal. Vocals mixed at Quincy Studios assisted by Chris B. All tracks produced by Bob Sinclar except "Love Generation" produced by Gulee & Igal. Mastered by Mason at The Exchange, London. All composition publishing by MCA Music Publishing, a division of MCA Inc. (ASCAP) except "Love Generation" published by Universal Music Publishing Ltd. (Mechanical rights) – Cosmic Music Sworn/Chrysalis Music Ltd. & "Ich Rocke" Music (excluding [illegible]) Published by Sinclar Sinclar Publishing (Admin. Sinclar Music Ltd. Distributed exclusively worldwide by MCA Records Inc.

* Remixed & Recorded by Jose Nunez for Double Platinum Productions, Inc. Mixed by Harry "Choo Choo" Romero and Jose Nunez at The Infamous Record Spot, NJ.

** Remixed by Erick Morillo & Harry "Choo Choo" Romero for Double Platinum Productions, Inc. Dubbed and Mixed by Al MacDonald. Mixed by Dave Dempster for Platinum Audio, NYC @ The Infamous Building Soup, NJ.

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SUB 50
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BOB SINCLAR
"CHAMPS ELYSEES"

That Side

FREEDOM
(HARRY'S GHETTO ASS VOCAL DUB)*
(B.Sinclar/F.Poulet)

FREEDOM
(ORIGINAL)
(B.Sinclar/F.Poulet)

This Side

ZOULOU
(EXCLUSIVE U.S. BONUS TRACK)
(B.Sinclar)

STRIPTEASE
(B.Sinclar)



All original tracks produced by Bob Sinclar. All vocals and instruments have been recorded at Defry Studio. Except "I feel for you" vocal recorded at Malligator Studio, L.A., "Freedom" vocal at Northcott Studio, N.Y. & "Darlin" recorded at Subliminal Records, N.J. All keyboards by Cutee B. and all Guitars by Tom "Tom" Naim. Strings by the Bob Sinclar Philharmonic Orchestra recorded at "Rock Solid" Studio, London, arranged by Cutee B. and conducted by Daniel Datto. Vocal arrangements on "Freedom" & "I feel for you" by Gene Van Buren. All tracks engineered by Julien Jabre at Defrey Studio assisted by Cutee B. All tracks produced by Bob Sinclar except "Darlin" produced by Cutee B. A Bob Sinclar Production. Mastered by Nilesh at The Exchange, London. All compositions publishing by MCA Music publishing Ltd. Except "I feel for you" MCA Music publishing Ltd./Malligator music – Cerrone Music Sacem/Chrysalis music Ltd. & "Got to be free" MCA Music publishing Ltd./EMI Screen music. Photos by Bernard Benant. Fashion design by Nicolas Guillon. Sleeve design by LaShampouineuse, Paris. www.BobSinclar.com

* Remixed by Harry "Choo Choo" Romero for Double Platinum Production, Inc. @ The Infamous Butcha Shop, N.J..

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BOB SINCLAR

"CHAMPS ELYSEES"

That Side

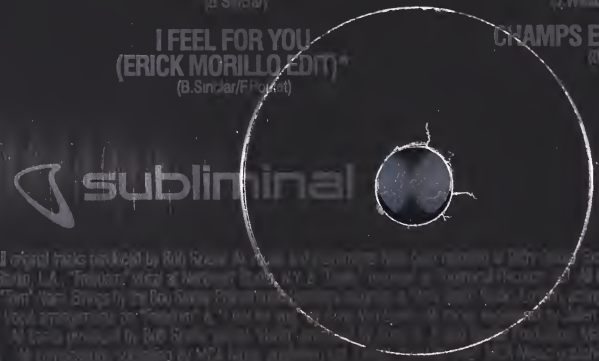
SAVE OUR SOUL
(B.Sinclar)

I FEEL FOR YOU (ERICK MORILLO EDIT)*
(B.Sinclar/F.Hoguet)

This Side

GOT TO BE FREE
(J.Williams/B.Sinclar)

CHAMPS ELYSEES THEME
(B.Sinclar)



All original tracks produced by Bob Sinclar. All tracks published by Subliminal Records (Sacem) except "I feel for you" (vocal recorded at Mailgator Studio, L.A., "Freedom" (vocal at Nemperor Studio, N.Y.) & "Tweak" (produced at Downhill Records). All keyboards by Dubie B. and all Guitars by Tom "Tom" Wain. Strings by the Bob Sinclar Philharmonic Orchestra, arranged by Dubie B. and conducted by Daniel Bacon. Vocal arrangements on "Freedom" & "Tweak" by [illegible]. Mixed by Mousse T. at The Exchange, London except "I feel for you" mixed by Bob Sinclar at Sinclar Studio, Paris. Mastered by Maxim at The Exchange, London. All tracks produced by Bob Sinclar. [illegible] Music publishing Les Mailgator music - Cosmic Music Publishing, Les Mailgator music - Cosmic Music. [illegible] "Tweak" Music publishing Les Mailgator music - Cosmic Music. [illegible] "I feel for you" MCA Music Publishing, a division of MCA Inc. [illegible] Music. Artwork by Bernard Sinclar. Fashion design by Nicolas [illegible]. Gallery design by [illegible]. Photography by [illegible]. Visit: www.bobsinclar.com

* Special Edit by Erick Morillo at Nervous Publishing Productions Inc.

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SUB 50
Record Three

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subliminal


ARK 2
FLAMING YOUTH
STEREO
73075
(US 1150)
Side 1
1. GUIDE ME, ORION (3:15)
2. EARTHGLOW (2:52)
3. WEIGHTLESS (2:35)
4. THE PLANETS (13:50)
a) MARS—Bringer of War
b) VENUS—Bringer of Peace
c) MERCURY—The Winged Messenger
d) JUPITER—Bringer of Jollity
e) SATURN—Bringer of Old Age
f) URANUS—The Magician
g) NEPTUNE—The Mystic
All selections composed by
Ken Howard & Allan Blaikley
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


UNI
ARK 2
FLAMING YOUTH
STEREO
73075
(US 1151)
Side 2
1. CHANGES (5:47)
2. PULSAR (3:08)
3. SPACE CHILD (5:47)
4. IN THE LIGHT OF LOVE (3:32)
5. FROM NOW ON (4:66)
(IMMORTAL INVISIBLE)
All selections composed by
Ken Howard & Alan Blaikley
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.

SNOWFLAKE

JUNY BOOM



Promotional Copy
Not For Sale

SNO 500
Side B
7:46

33⅓ RPM
℗ & © 1981 Snowflakes Records, Inc.

RULES OF THE GAME - Instrumental

(T. Colandreo)

Produced by:
John "Jellybean" Benitez & Toni Colandreo
Executive Producer: Maria Ayala
Arranged by: Toni Colandreo
Mixed by: Jellybean & Toni
Recording & Mixing Engineer: Julie Last
Asst. Engineer: Cheryl Smith
Lost Inn Music BMI/
Snowflake Music Publ. BMI

SNOWFLAKE RECORDS INC. 636 11TH AVE., NEW YORK, NEW YORK 10036


4.
THE FUNK HUNT
SACEM
SSACD
SDRM
SGDL
MAMAN, JE T'AIME
KTJ001
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DR.ARTWORK **ENGINEERING** RAFI.T.I.Z.M. KTJ001 MANUFACTURED, MARKETED AND DISTRIBUTED BY **CHRONOWAX**

KTJ 001

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A SACK OF SOUL

VOLUME 1

MILLION DOLLAR GROOVES ...

From the Basement Records

FTB-002

FTB-002-A
33-1/3 RPM

A SACK OF SOUL VOLUME 1

From the Basement Records

PROMO USE ONLY



SIDE A

+ AND THAT SAYING A LOT
+ LAST NIGHT CHANGED IT ALL
+ HEY JOYCE
+ L . C . FUNK
+ GET OUT OF MY LIFE WOMAN

FTB-002-B
33-1/3 RPM

A SACK OF SOUL

VOLUME 1

From the Basement Records

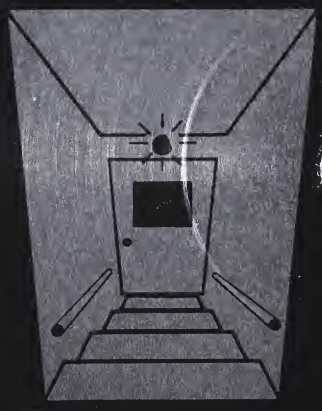


PROMO USE ONLY

SIDE B

+ DISCOTECH SOUL
+ SMOKIN' CHEEBA
+ NO SUNSHINE
+ HEY JUDE

FROM THE



BASEMENT

ANOTHER DOUBLE SACK OF SOUL

SIDE A

PRODUCED BY BERNI GEOTZ

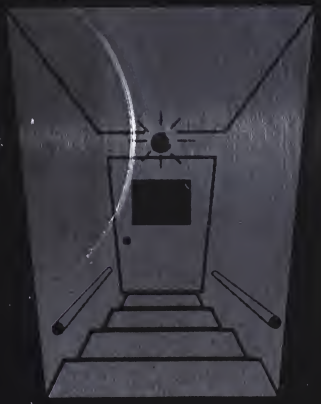
1. 90% OF ME IS YOU
GREEN IV OCAAF
2. MYSTIC BREW
RONNIE FOSTER
3. I WOULDN'T CHANGE A THING
COKE
4. THE BLACK FIVE
ROY AYERS
5. HEY LAST MINUTE
THE IVETORS
6. GOTTA LEARN TO DANCE
FATRACK BAND

FTB-010

33 1/3 RPM

ANOTHER DOUBLE SACK OF SOUL

FROM THE



BASEMENT

SIDE B

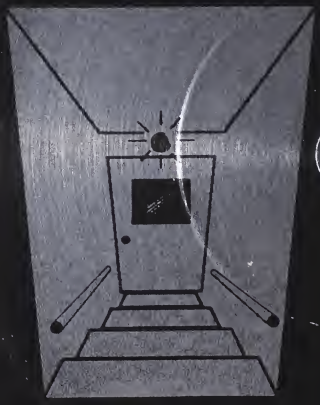
PRODUCED BY BERNI GEST

1. DOWN HERE ON THE GROUND
   GRANT GREEN
2. BACK FROM THE DEAD
   KING ERISSON
3. JADE EAST
   RAMSEY LEWIS
4. WARP FACTOR II
   MONTANA
5. ZIMBARU
   BLACK HEAT
6. SEND MY LOVER BACK
   BLACK HEAT

FTB-010

33 1/3 RPM

FROM THE



BASEMENT

ANOTHER DOUBLE SACK OF SOUL

SIDE C
PRODUCED BY BERNI GEOTZ

1. TIDAL WAVE
RONNIE LAW
2. FOOTIN IT
G. BENSON
3. FACE IT BOYS IT'S OVER
G. BENSON
4. RED CLAY
FREDDIE HUBBARD
5. BLUE JUICE
J. IVOGRIFF
6. THE WORM
J. IVOGRIFF

FTB-010
33 1/3 RPM

ANOTHER DOUBLE SACK OF SOUL

SIDE D

PRODUCED BY BRIAN GEOTZ

1. HOW MUCH I LOVE YOU
   A WOLDSON
2. PLACES & SPACES
   DONALD BYRD
3. HONKEY TONK WOMAN
   ROLLING STONES
4. HOUSE OF RISING FUNK
   THE CHUBURDS
5. CHICKEN STRUT
   THE METORS
6. RAINMAKER

FROM THE



BASEMENT

FTB-010

33 1/3 RPM


Side A
RL 0001
Promotional Use Only


SideB
RL 0001
Promotional Use Only



.regime.

tony & reality

side a

33 rpm

1. My feelings
(Reality and Robert Davelaar)
2. Slipping into darkness
(Dickerson-Miller-Allen-Brown-Scott-Oskar-Jordan)
3. The Swinger
(Reality)
4. Think of me as your soldier
(Stevie Wonder)

.regime.

tony & reality

side b

33 rpm

1. I'll be there
(Reality and Glenn Pocorni)
2. One woman
(Isaac Hayes)
3. Groove along
(Reality)
4. Nowhere to hide
(Reality)



Side B
P.M.P. Records
D. 4637
Old and New Music
Publishing Co.
(BMI)

Produced by:
FLAME 'N' KING
& BOBBY MANN
Mixed by: F. KING
& PRINCE
Time 7:14
33⅓ RPM

DON'T PLAY THAT SONG (Instr.)
(Betty Nelson, Arnet Artgen)

FLAME 'N' KING

℗ 1985 P.M.P. Record Co.

Distributed by PMP Records, 46 West 120 St., New York, N.Y. 10027



LOVE TALK

JAMES GILSTRAP

SIDE 1

RLX 105 DJ

PROMOTION COPY - NOT FOR SALE

1. LOVE TALK - 13:13

(Dee Ervin / Wes Farrell)

Pocket Full of Tunes, Inc. (BMI)

Prod. by: Wes Farrell; Arr. by: Gene Page

℗©1976 Roxbury Record Corp.

Roxbury Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.



LOVE TALK

JAMES GILSTRAP

SIDE 2

RLX 105 DJ

PROMOTION COPY - NOT FOR SALE

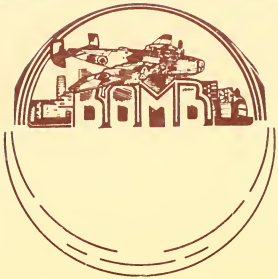
1. MOVE ME - 7:41
(Dee Ervin / Wes Farrell)
Pocket Full of Tunes, Inc. (BMI)

2. NEVER STOP YOUR LOVING ME (NEVER STOP) - 6:10
(Dee Ervin / Wes Farrell)
Pocket Full of Tunes, Inc. (BMI)

3. HELLO IT'S ME - 3:25
(Todd Rundgren)
Screen Gems - Columbia Music, Inc. (BMI)

Prod. by: Wes Farrell; Arr. by: Gene Page
℗©1976 Roxbury Record Corp.

Roxbury Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.



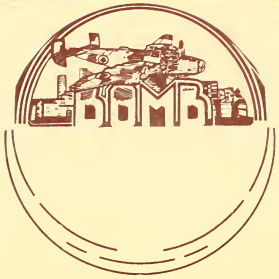
the dancer

SIDE 1
Stereo
BOMB 103

33 1/3 rpm
MADE IN CANADA
℗ 1977

1. COWSHED SHUFFLE 5:08 (Gary Boyle)
2. THE DANCER 7:30 (Zoe Kronberger)
3. NOW THAT WE'RE ALONE 1:30
(Zoe Kronberger/S. Shone)
4. LULLABY FOR A SLEEPY 5:25 (Gary Boyle)

gary boyle
produced by Robin Lumley
Manufactured By P.J. Imports, 1635 Sismet Drive,
Unit 30, Mississauga, Ontario, Canada



the dancer

SIDE 2

Stereo

BOMB 103

33 1/3 rpm

MADE IN CANADA

℗ 1977

1. ALMOND BURFI 5:02 (Gary Boyle)
2. PENDLEMIST 5:40 (Gary Boyle)
3. APPLECRUMBLE 3:18 (Gary Boyle)
4. MAIDEN VOYAGE 4:15 (Herbie Hancock)

gary boyle

produced by Robin Lumley

Manufactured By P.J. Imports, 1635 Sismet Drive,
Unit 30, Mississauga, Ontario, Canada

DelVal

"...if only you believe
in lovin'"

© 1971
©℗ 2014

DV - 12
Side One

1. I'm Wonderin' How I ever
   Got That Way
2. Columbia Tavern
3. Uptown Suburban Alley
4. The Coming Time of Gone
5. Something Sweet In Dying

TRIAD
Solebury, Pennsylvania

DelVal

"...if only you believe
in lovin'"

© 1971
©℗ 2014



DV - 12
Side Two

1. Country Way
2. Spider Song
3. Don't Talk To Strangers
4. Northern Journey
5. Eulogy / Raga

TRIAD
Solebury, Pennsylvania

Side 1

Century Advent recording

MAYFIELD HIGH SCHOOL
JAZZ ENSEMBLE — A CAPPELLA CHOIR

William Rayer, Herman Treu — Directors

33⅓ RPM

STEREO
USR 5475

1. CLIMB EVERY MOUNTAIN — Richard Rodgers, Oscar Hammerstein
2. SHENANDOAH — Lawrence Weiner
3. SING TO THE LORD — Mendelssohn-Ed Walter Ehret
4. OKLAHOMA — Rodgers & Hammerstein
5. HAVE A NICE DAY — Sammy Nestico
6. MACARTHUR PARK — Jimmy Webb—arr. Jerry Coker

23366 Commerce Park Road
Beachwood, Ohio 44122

Side 2

Century Advent recording

MAYFIELD HIGH SCHOOL SYMPHONIC BAND

Herman Treu, Director

33⅓ RPM

STEREO
USR 5475

1. FANFARE FOR FREEDOM — Morton Guold
2. CHORALE AND CAPRICCIO — Giovannini, arr. Robinson
3. WATER MUSIC SUITE — Allegro — Handel, arr. Kay
4. MARCHE MILITAIRE FRANCAISE — C. Saint-Saens, arr. M. L. Lake
5. THE STARS AND STRIPES FOREVER — Sousa
6. MANTILLA LACE — Como-DeRosa
Jazz Ensemble

23366 Commerce Park Road
Beachwood, Ohio 44122

HUB-SERVALL RECORD MFG. CORP.

TEST PRESSING

Cust. The Beat To get HYPE

Mast. # _____ Cat. # _____

Date _____ App'd. _____

COMMENTS

_____

_____

_____

_____

HUB-SERVALL
RECORD MFG. CORP.

TEST PRESSING

Cust. SNEAKY BEAT

Mast. # _____ Cat. # _____

Date _____ App'd. _____

COMMENTS

_____

_____

_____

_____


OSCAR
PAUL SIMON
EU-313
Side
I
1 Mother and child reunion
2 Duncan
3 Everything put together
falls apart
4 Run that boby down
5 Armistice day
FULL FREQUENCY RANGE RECORDING
제작 1971년 7월 29일
문화공보부 등록제11호 오스카레코드사 제작 정가표기 125원 이상


OSCAR
PAUL SIMON
EU-313
Side
2
1 Me and julio down by the school yard
2 Peace like a river
3 Papa hobo
4 Hobo's blues
5 Paranoia blues
6 Congratulations
FULL FREQUENCY RANGE RECORDING
제작 1971년 7월 29일
문화공보부 등록제11호 오스카레코오드사 제작 점미중량 125g 이상


MUSIC LIFE
POP
POLL
LIFE STUDIO
54
KOOL AND THE GANG
Life 27
STEREO
1
1 Ladies. night
2 Got you in to my life
3 If you feel like dancin'


LIFE
MUSIC LIFE
POP
POLL
LIFE STUDIO
54
KOOL AND THE GANG
Life 27
STEREO
2
1 Hangin' out
2 Tonight's the night
3 Too hot


MUSIC LIFE
POP POLL
LIFE STUDIO 54
LIPPS INC (MOUTH TO MOUTH)
Life 190
STEREO
1
1 Funky town
2 All night dancing


LIFE
MUSIC LIFE
POP
POLL
LIFE STUDIO
54
LIPPS INC (MOUTH TO MOUTH)
Life 190
STEREO
2
1 Rock it
2 Power

HIGH STEREO LIGHT

MANFRED MANN'S EARTH BAND
SOLAR FIRE

SIDE 1



RB 109

① Father Of Day

Father Of Night (9:53)

② In The Beginning Darkness (5:19)

③ Pluto The Dog (2:45)

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HIGH STEREO LIGHT

MANFRED MANN'S EARTH BAND
SOLAR FIRE

SIDE 2

RB 109

① Solar Fire (5:14)

② Saturn. Lord Of The Ring Mercury.
The Winged Messenger (6:30)

③ Joybringer (3:23)

④ Earth, The Circle (3:48)

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DONZELLI

GROUP

DRC - 81871
Side 1



STEREO

1. LOVE STORY
2. CLOSE TO YOU
3. LA LONTANANZA
4. CASA MIA (Sailor's Home)
5. IL PUPO SICILIANO (Sicilian Puppet)
6. CHIRPY CHIRPY
7. AH HUM MAMMA

DONZELLI

GROUP

DRC - 81871
Side 2

STEREO

1. ARRIVERDERCI ROMA - MALAFEMMENA - YELLOW BIRD
2. TE CIOCCOLATA CAFFE (Cha Cha)
3. MARIANNE (Merengue)
4. NEVER ON SUNDAY - MISERLOU
5. ALLEY CAT
6. HAVA NAGHILAH
7. COMME FACETTE MAMMETE
   O CIUCCIARIELLO
   FUNICULI' FUNICULA'


ROADSHOW
TM
BXL1-3443
BXL1-3443-A
SIDE A
STEREO
SLOW DANCIN'
BEN MOORE
1 I've Got A Winner In You (Williams-Holyfield) 3:00
2 Slow Dancing (Swaying To The Music) (Tempchin) 4:01
3 Got To Go See If I Can't Get Mama
(Miller-McCoy) 2:58
4 Keeping In Touch (Merrit-Cerney) 2:49
Produced by Papa Don Schroeder for
Papa Don Productions
℗ 1979 RCA Records
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ROADSHOW
TM
BXL1-3443
BXL1-3443-B
SIDE B
STEREO
SLOW DANCIN'
BEN MOORE
1 Get Closer (Seals-Croft) 4:06
2 Slippin' Away (Merrit) 3:07
3 Love Music (Lambert-Potter) 3:16
4 I Ain't Got To Love Nobody Else
(Moore-Jones-Wrightsil) 3:07
5 Easy As Pie
(Bourke-Dobbins-Wilson) 3:09
Produced by Papa Don Schroeder for
Papa Don Productions
℗1979 RCA Records
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RCA VICTOR



HUGO WINTERHALTER GOES LATIN

LSP
1677
(J2PY-6111)

1
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

1—GRANADA (Agustin Lara)
2—VAYA CON DIOS (Russell-James-Pepper)
3—ECSTASY TANGO (Jose Belmonte)
4—DELICADO (Waldyr Azevedo)
5—ISABEL'S DREAM (Based on Playera, Op. 5, No. 5 by Enrique Granados) (Arr.: Hugo Winterhalter)
6—FANDANGO (Johnny Bradford-Frank Perkins)

Hugo Winterhalter
and his Orchestra

LIVING STEREO

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

RCA VICTOR



HUGO WINTERHALTER GOES LATIN

LSP
1677
(J2PY-6112)

2
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

1—LA MUÑECA ESPAÑOLA (The Spanish Doll) (Hugo Winterhalter)
2—VALENCIA (José Padilla)
3—COME CLOSER TO ME (Acércate Más) (Osvaldo Farres)
4—THE PEANUT VENDOR (Moises Simons)
5—LA MACARENA (The Bullfighter's Song)
(Bernardino Bautista Monterde)
6—LATIN LADY
(Harry Michaels-Sherm Feller)

Hugo Winterhalter
and his Orchestra

LIVING STEREO

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.


Capitol
KALEIDOSCOPE
Instrumental Varieties by
LES BAXTER AND HIS ORCHESTRA AND HIS CHORUS
T-594
SIDE 1
NONBREAKABLE
(T1-594)
1. TROPICANA (Bernie Wayne)
2. APRIL IN PORTUGAL (Raul Ferrao)
3. JULIE
(Dimitri Tiomkin-Charles Wolcott)
4. CORNFLAKES
(Sidney Norman)
5. ELAINE (Gitane)
(Francis Lopez)
6. INVITATION
(Bronislau Kaper)
LONG PLAYING


Capitol
Reg. U.S. Pat. Off.
KALEIDOSCOPE
Instrumental Varieties by
LES BAXTER AND HIS ORCHESTRA AND HIS CHORUS
T-594
SIDE 2
NONBREAKABLE
(T2-594)
1. BLUE TANGO (Leroy Anderson)
2. FESTIVAL HOP (Art Strauss)
3 RUBY (Heinz Roemheld-Mitchell Parish)
4. GIGI
(Florence Veran-Rachele Thoreau)
5. ATLANTIS
(Roger Bourdin-Rene Rouzaud)
6. THE HIGH AND THE MIGHTY
(Dimitri Tiomkin-Ned Washington)
LONG PLAYING
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.

STEREO



CARAVAN
EDDIE LAYTON

SR-60098
Side 1

A Stereophonic
High Fidelity
Recording

1. A FOGGY DAY - 2:21
2. THE TROLLEY SONG - 2:28
3. WHEN THE RED, RED ROBIN COMES BOB, BOB, BOBBIN' ALONG-2:07
4. ON THE MALL - 2:10
5. JA-DA - 2:12
6. SWAMP-FIRE - 2:08

LONG PLAYING HIGH FIDELITY

STEREO

Mercury RECORDS

CARAVAN
EDDIE LAYTON

SR-60098
Side 2

A Stereophonic
High Fidelity
Recording

1. CARAVAN - 2:52
2. ON THE TRAIL - 3:22
3. MAMA INEZ - 2:07
4. COFFEE FOOT BLUES - 2:25
5. LADY OF SPAIN - 2:38
6. BLUE HAWAII - 2:29

LONG PLAYING HIGH FIDELITY


THRUST
RECORDS
THE DRIVE
THIS SIDE: 20:17
SOMETHING THERE
IN HER HEAD
KEY TO HEAVEN
THERE'S A REASON
GOIN' NO WHERE
TH 0051
1987
PUMP MUSIC
BMI
the journey is the reward
ALL SONGS WRITTEN/ARRANGED
BY THE DRIVE
℗ © 1987 THRUST RECORDS, P.O. BOX 212, NEEDHAM HEIGHTS, MA 02194, (617) 247-1630



THE DRIVE

THAT SIDE: 20:45

IT MUST BE BEDTIME
AIN'T WHAT YOU SAY
TUNNEL OF LOVE
LIFE AIN'T WITHOUT YOU
NO WAY OUT

TH 0051
1987
PUMP MUSIC
BMI

the journey is the reward

ALL SONGS WRITTEN/ARRANGED
BY THE DRIVE

℗ © 1987 THRUST RECORDS, P.O. BOX 212, NEEDHAM HEIGHTS, MA 02194, (617) 247-1630


HIGH STEREO
NEIL YOUNG
Comes A Time
7886
SIDE 1
STEREO
33 1/3 R.P.M
1 Goin' back
2 Comes a time
3 Look out for my love
4 Lotta love
5 Peace of mind
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HIGH STEREO
NEIL YOUNG
Comes A Time
7886
SIDE 2
STEREO
33 1/3 R.P.M
1 Human highway
2 Already one
3 Field of opportunity
4 Motocycle mama
5 Four strong winds
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STEREOPHONIC
EUMIR DEODATO
LOVE ISLAND
SIDE A
AKS 1217
1 Area code
2 Whis tle bump
3 Tahi ti hut
4 San juan sunset
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STEREOPHONIC
EUMIR DEODATO
LOVE ISLAND
SIDE B
AKS 1217
1 Love is land
2 Char iot of the gods
3 Pina colada
4 Take the a train
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mercury
mercury
GAP BAND
TIMEPIECES
884 662-1
SIDE 1
STEREO
33 1/3 RPM
49
YOU DROPPED A BOMB
ON ME - 13:07
(C. Wilson/L. Simmons/R. Taylor)
Temp Co. (BMI)
Produced by Lonnie Simmons for
Total Experience Productions
SPECIAL DISCO MIX
Mixed again by Michael Evans
℗ 1982 PolyGram Records, Inc.
0 422-884662-1 5
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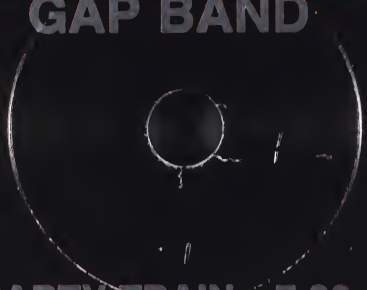
mercury

mercury

GAP BAND

TONEPIECES

884 662-1
SIDE 2
STEREO
33 1/3 RPM
49



0 422-884662-1 5

PARTY TRAIN - 7:29

(L. Simmons/R. Wilson/C. Wilson/R. Taylor)
Taking Care of Business Music (BMI)
Executive Producer: Lonnie Simmons
Produced by Lonnie Simmons and Ronnie Wilson
Remix by Jim Stader
℗ 1983 PolyGram Records, Inc.

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DaVIDsON OsPINa

(that side)

Can Ya Feel*

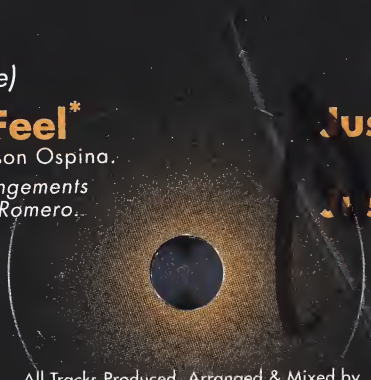
Produced by Davidson Ospina.

**Additional Arrangements by Baby "Hec" Romero.*

(this side)

Just Can Get
(main mix)

Just Can Get
(dub)



All Tracks Produced, Arranged & Mixed by
Davidson Ospina for Ospinamusic Productions, Inc.
*Additional Arrangements By Baby "HEC" Romero for Definitny Records.
Recorded at CASA STUDIOS, NYC.
Manangment By Jimmy Folise for 3rd Millennium Ent.
Spina Records 95-06 150th Rd. #3
Ozone Park, NY 11417
(718) 925-9575 or (212) 869-8440
davidson@ospinamusic.com
www.ospinamusic.com

BOunce Entertainment

spina

spina-01

Manufactured and Distributed by Bounce Entertainment, 226 E. 27 St., #4A, New York, NY 10016 • Ph. 212-532-9467; Fax. 212-447-4017 • email: bouncedist@peoplepc.com • Design by: Glenn Burger (glenn@vinylholic.com)


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spina-01
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remixes by

VINCENT HERBERT

GAS8P-3163

Gipsyland

"Viva La Música"
The Lectroluv Mixes
side a



Hollywood
RECORDS
ED-11189-A

1. LECTROLUV MIX (10:52)

Produced by Mark Taylor and Brian Rawling for Metro - Rive Droite Music Productions
Remix and Additional Production by Frederick Jorio
for Overhead Productions at Lectroluv Studios

Music and Lyrics: Antoine Motos, Paul Barry, Cyril Cablat
Publisher: Right Bank Music, Inc. ASCAP (USA and Canada)
Rive Droite Music France/Rive Droit Music Ltd. SACEM/PRS-MCPS
(Rest of the world)

Gipsyland

"Viva La Música"
The Lectroluv Mixes
side b



Hollywood RECORDS
ED-11189-B

1. LECTROLUV DRUM DUB (5:28)
2. LECTRODUB (6:52)

Produced by Mark Taylor and Brian Rawling for Metro - Rive Droite Music Productions
Remix and Additional Production by Frederick Jorio
for Overhead Productions at Lectroluv Studios

From the album **Viva La Música** in stores February 15th

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Laconic

featuring

Mona

Fresh Air

THIS SIDE
Original Mix
THAT SIDE
Beatforce Mix

WRITTEN & PRODUCED BY
Tim Roseborough
PUBLISHED BY
RafOre Music (ASCAP)
Spinning Dog Publishing (ASCAP)



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Catalog #HRG 1228-0


harlequin
RECORDING GROUP
Catalog #HRG 1228-0


ART
CHRISTI AND COATS
ON STAGE
ALP-42-S
Side One
RECORDED "LIVE" IN THE WRECK BAR
OF THE
YANKEE CLIPPER HOTEL
FORT LAUDERDALE, FLORIDA
Produced by
ART RECORDS, LTD.
MIAMI • FLORIDA • U.S.A.
T.M. REG.
LONG
PLAY
33⅓ RPM
FULL-FIDELITY
STEREO


ART
CHRISTI AND COATS
ON STAGE
ALP-42-S
Side Two
RECORDED "LIVE" IN THE WRECK BAR
OF THE
YANKEE CLIPPER HOTEL
FORT LAUDERDALE, FLORIDA
Produced by
ART RECORDS, LTD.
MIAMI • FLORIDA • U.S.A.
T.M. REG.
LONG
PLAY
33⅓ RPM
FULL-FIDELITY
STEREO

BOB GOSS

"HELLO EVERYBODY"



SIDE– 1
33 1/3 R P M
Time: 21:25

LET'S GO CRUISING
DAYO – CALYPSO
GONE HUNTING
THE OLD TIMER

CIMOC RECORDS

BOB GOSS

"HELLO EVERYBODY"



SIDE– 2
33 1/3 R P M
Time: 23:57

THE PREACHER
MELLO – DRAMA
THE STRIPPER

CIMOC RECORDS


ROBERT PALMER
I DIDN'T MEAN TO TURN YOU ON
VOCAL/EXTENDED DANCE MIX 6:37
I DIDN'T MEAN TO TURN YOU ON
INSTRUMENTAL/A CAPPELLA BEATS/2:04
(J. Harris, T. Lewis)
Flyte Tyme Tunes/Avant Garde Music Publishing (ASCAP)
ST-DM-50259/50260-AR
Produced by Bernard Edwards
Remixed by Bruce Forrest
Edited from the Island LP 90471 - "RIPTIDE"
℗ 1986 Island Records, Inc.
STEREO
33 1/3 RPM
0-96804
A SIDE
ISLAND RECORDS, INC., ™ OWNED BY ANTILLES COMMUNICATIONS LTD., DIST. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY
ISLAND

ROBERT PALMER

I DIDN'T MEAN TO TURN YOU ON*

INSTRUMENTAL / REMIX / DUB / 4.28

(J. Harris, T. Lewis)

Flyte Tyme Tunes / Avant Garde Music Publishing (ASCAP)

ADDICTED TO LOVE+

VOCAL/LP VERSION / 6:01

(R. Palmer) Bungalow Music N.V.

Admin. by Ackee Music, Inc. (ASCAP)

ST-DM-50261-48938-AR

Produced by Bernard Edwards

*Remixed by Bruce Forrest

From the Island LP 90471 - "RIPTIDE"

℗ 1986, 1985+ Island Records, Inc.

STEREO
33 1/3 RPM

0-96804
B SIDE

ISLAND

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GOSPEL PEACE
SING IT CHILDREN

SIDE ONE

PRS 213

I BELIEVE IN MUSIC (3:04) Mac Davis
GETTING READY TODAY (2:32) Rambos
THESE HANDS OF MINE (3:52) D. Delamont
LIGHTHOUSE (3:36) R. Hinson
THROUGH IT ALL (3:44) A. Crouch

PRINTED IN CANADA

GOSPEL PEACE
SING IT CHILDREN

SIDE TWO

PRS 213

I DON'T KNOW WHY (3:18) A. Crouch
I SHOULD'VE BEEN CRUCIFIED (2:49) R. Heady
SEARCHING (3:03) Ike Davis & R. Heady
THREE NAILS (4:13) J. Davis

PRINTED IN CANADA

DEMONSTRATION
NOT FOR SALE



Disco Single

"A"
33⅓ RPM
STEREO
℗ 1979 CBS Inc.

4Z8 6401
AA-AF 4Z8 6401-3
Intro. :58
Time: 7:20

BARBARA LAW
TAKE ALL OF ME

-C. Lohman - C. Neal- Taken From The Pavillion
Lp: "TAKE ALL OF ME" JZ 36148
Arranged by David Van DePitte
Produced by Harry Hinde
Executive Producer: John Luongo
Mixed by John Luongo and Michael Barbiero
Percussion: Jimmy Maelen
Mastered by Frank DeLuna
Assistant Engineer: Pamela Bach
Publisher: Perren-Vibes Music
Inc. (ASCAP)

Distributed by CBS Records / CBS Inc. / 51 W. 52 Street, New York, N.Y.

DEMONSTRATION
NOT FOR SALE

P·A·V·I·L·L·I·O·N

Disco Single

33⅓ RPM
STEREO
℗ 1979 CBS Inc.

4Z8 6401
AA-AF 4Z8 6401-4
Intro. :15
Time: 3:07

BARBARA LAW
CAN YOU READ MY MIND

-C. Lord - C. Jackson- Taken From The Pavillion
Lp: "TAKE ALL OF ME" JZ 36148

Arranged by David Van DePitte
Produced by Harry Hinde
Executive Producer: John Luongo

Publisher: ATV Music Corp. and
Marilee Music
(BMI)

Distributed by CBS Records / CBS Inc. / 51 W. 52 Street, New York, N.Y.


HIGH STEREO LIGHT
DEEP PURPLE PASSDGES
BR 128
STEREO
1
1 And the address
2 Hey joe
3 HUSH
4 Emmeretta

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HIGH STEREO LIGHT

DEEP PURPLE PASSDGES

BR 128

STEREO 2

1 Kentucky woman

2 APRIL

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HIGH STEREO LIGHT

DEEP PURPLE PASSDGES

BR 128 ③

STEREO			1

1 Chasing shadows
2 The bird has flown
3 Why didn't rosemary


HIGH STEREO LIGHT
DEEP PURPLE PASSDGES
BR 128
④
STEREO
2
1 Hard road
2 The shield
3 Mandrako root


HIGH STEREO LIGHT
GEN ESIS
121
SIDE 1
1. Abacab
2. No Reply At All
3. Me And Sarah Jane
4. Keep It Dark

HIGH STEREO LIGHT

GEN ESIS

121

SIDE 2

1. Do Do
   Lu Rker
2. Who Dunnit
3. Man On The Corner
4. Like It Or Not
5. Ano Ther Record


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HIGH STEREO LIGHT
BLONDIE
PARALLEL LINES
Kim 59
STEREO
1
1 Hanging on the telephone
2 One way or another
3 Picture this
4 Fade away and radiate
5 Pretty baby
6 I know but I don't kuow

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HIGH STEREO LIGHT

BLONDIE
PARALLEL LINES

Kim 59

STEREO			2

1 11:59
2 Will anything happen?
3 Sunday girl
4 Heart of glass
5 I'm gonna love you too
6 Just go away

STEREOPHONIC

AEROSMITH'S GREATEST HITS

SIDE 1

SM 848

1 Dream on
2 Samcold song and dance
3 Sweet emotion
4 Walk this way
5 Last child

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STEREOPHONIC

AEROSMITH'S GREATEST HITS

SIDE 2

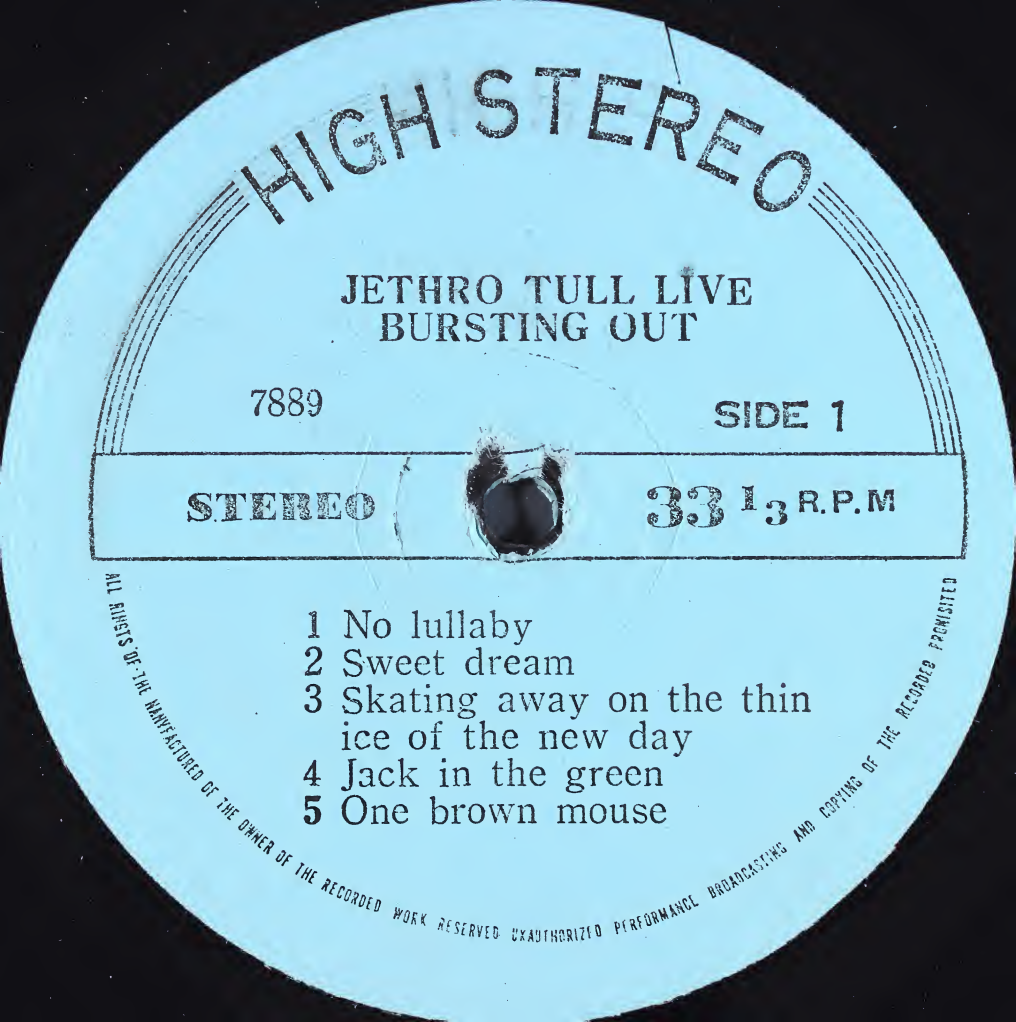
SM 848

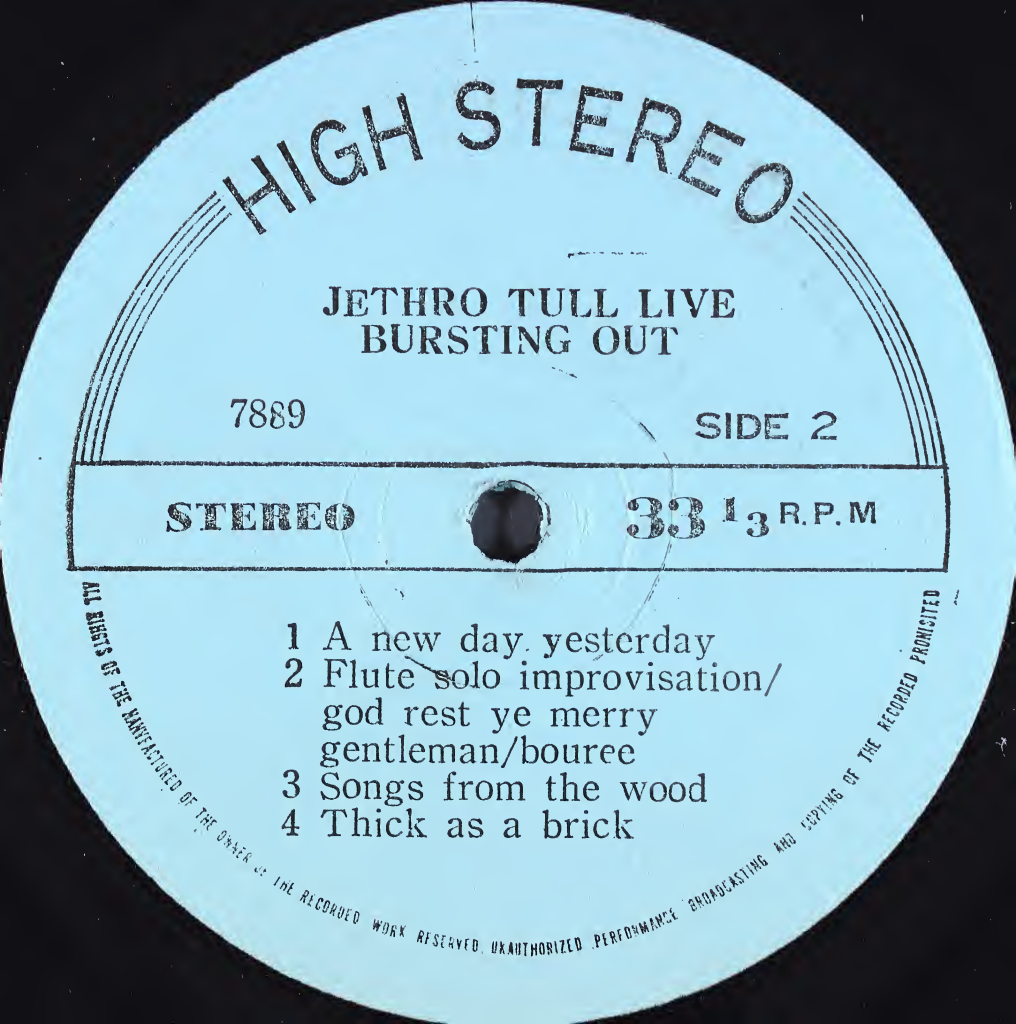
1 Back in the saddle
2 Draw the line
3 Kings and queens
4 Come together
5 Remember (walking in the sand)

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HIGH STEREO
GRAND FUNK
HD 922
SIDE 1
STEREO
33 1/3 R.P.M
1 RESPONSIBILITY
2 RUNNIN
3 LIFE
4 Look at granny run run
5 MEMORIES

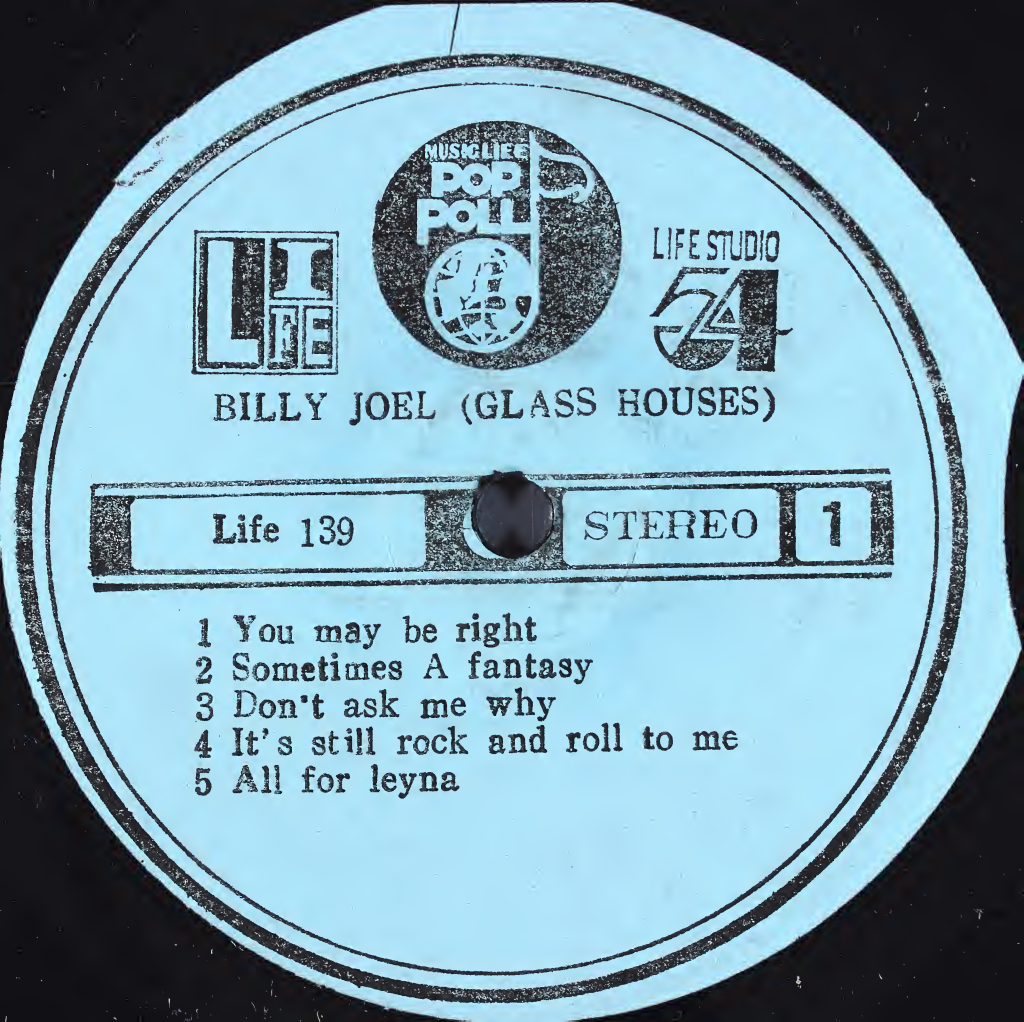

HIGH STEREO
GRAND FUNK
HD 922
SIDE 2
STEREO
33 1/3 R.P.M
1 All the girlsin the world beware
2 WILD
3 Good & evil
4 Bad time
5 Some kind of wonderful
ALL RIGHTS OF THE MANUFACTURER OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORIZED PERFORMANCE BROADCASTING AND COPYING OF THE RECORD PROHIBITED

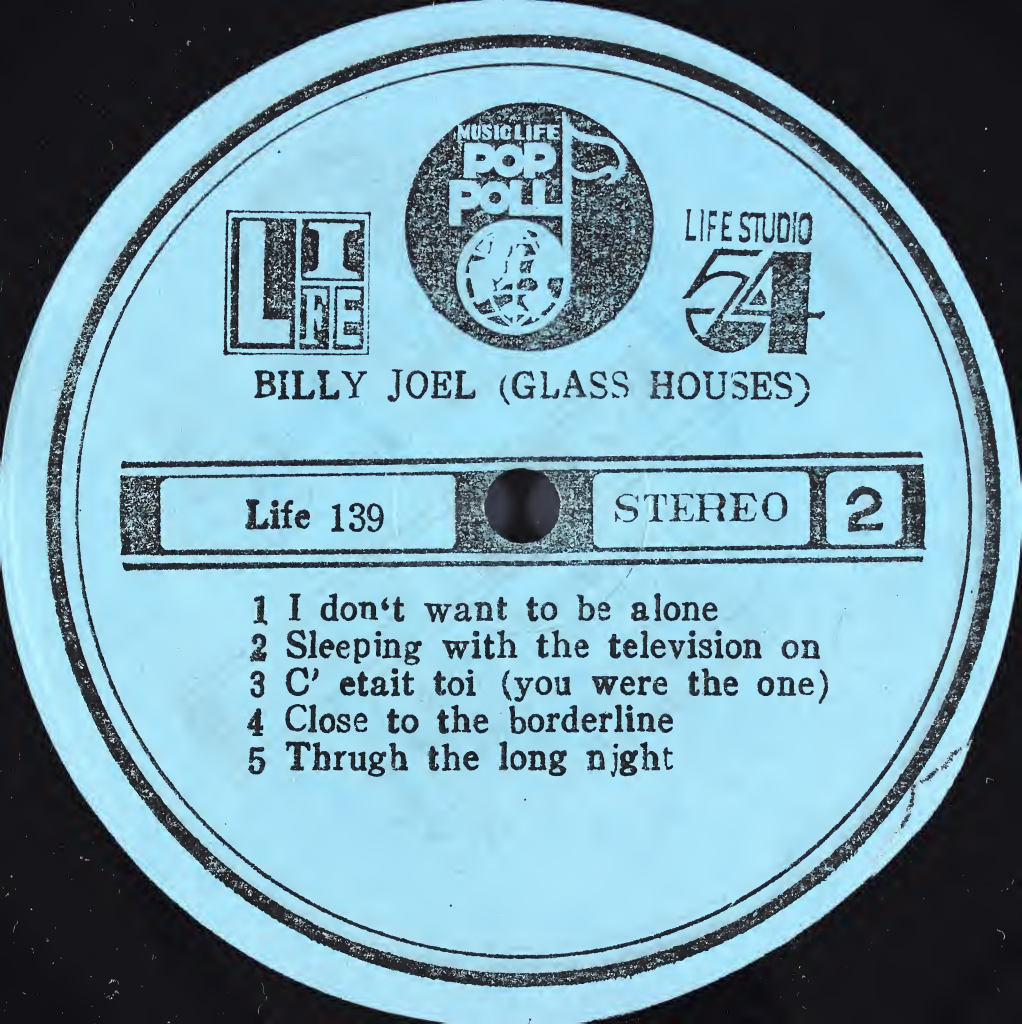

HIGH STEREO
JETHRO TULL LIVE
BURSTING OUT
7889
SIDE 1
STEREO
33 1/3 R.P.M
1 No lullaby
2 Sweet dream
3 Skating away on the thin ice of the new day
4 Jack in the green
5 One brown mouse
ALL RIGHTS OF THE MANUFACTURER OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORIZED PERFORMANCE BROADCASTING AND COPYING OF THE RECORDED PROHIBITED


HIGH STEREO
JETHRO TULL LIVE
BURSTING OUT
7889
SIDE 2
STEREO
33 1/3 R.P.M
1 A new day yesterday
2 Flute solo improvisation/
god rest ye merry
gentleman/bouree
3 Songs from the wood
4 Thick as a brick
ALL RIGHTS OF THE MANUFACTURER OF THE OWNER OF THE RECORDED WORK RESERVED. UNAUTHORIZED PERFORMANCE BROADCASTING AND COPYING OF THE RECORDED PROHIBITED


HIGH STEREO
JETHRO TULL LIVE
BURSTING OUT
7889
③
SIDE 1
STEREO
33 1/3 R.P.M
1 Hunting girl
2 Too old to rock 'N' roll
too young to die
3 Conundrum
4 Ministrel in the gallery
ALL RIGHTS OF THE MANUFACTURER OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORIZED PERFORMANCE BROADCASTING AND COPYING OF THE RECORDED PROHIBITED


HIGH STEREO
JETHRO TULL LIVE
BURSTING OUT
7889
④
SIDE 2
STEREO
33 1/3 R.P.M
1 Cross-eyed mary
2 Quatrain
3 Aqualung
4 Locomotive breath
5 The dambusters
march/medleyy
ALL RIGHTS OF THE MANUFACTURER OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORIZED PERFORMANCE BROADCASTING AND COPYING OF THE RECORDED PROHIBITED


MUSIC LIFE
POP POLL
LIFE
LIFE STUDIO
54
BILLY JOEL (GLASS HOUSES)
Life 139
STEREO
1
1 You may be right
2 Sometimes A fantasy
3 Don't ask me why
4 It's still rock and roll to me
5 All for leyna


MUSIC LIFE
POP POLL
LIFE
LIFE STUDIO 54
BILLY JOEL (GLASS HOUSES)
Life 139
STEREO
2
1 I don't want to be alone
2 Sleeping with the television on
3 C' etait toi (you were the one)
4 Close to the borderline
5 Thrugh the long njght

HIGH STEREO LIGHT

The E . L . O

108

SIDE 1

1. Face The Music
2. Fire on High
3. Water fall
4. Evil Woman
5. Nightrider

HIGH STEREO LIGHT

The E . L . O

108

SIDE 2

1. Poker
2. Strange magic
3. Down Home Town
4. One summer Dream


YEGRIN
LAYERS
IGHT
592
SIDE 1
1 SKIN TIGHT
2 STREEKING CHEEK TO GHEEK
3 ITS YOUR NIGHT WORD OF LOVE
Full Frequency Range Sound MANUFACTURED BY YEGRIN RECORD CO SEOUL KOREA
예그린레코드사 (NET. W. 125gUP) 문공부등록제 8 호

YEGRIN

CHIO PLAYERS
SKIN TIGHT

592

SIDE 2

1 JIVE TUFKEY
2 HEAVEN MUST BE LIKE THIS
3 IS ANYBODY GONNY BE SAVED

Full Frequency Range Sound MANUFACTURED BY YEGRIN RECORD CO SEOUL KOREA

(NET W 125g UP) 무공부 등록 제 8 호

LP
LIVE
record

MOUNTAIN

PM 66



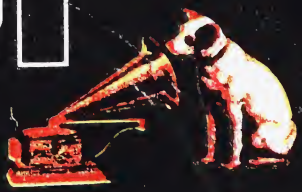
STEREO 1

1 Blood of the sun
2 Long red
3 Look to the wind
4 Mississippl queen
5 Theme for an imaginary westerh
6 For yasgur's farm


LIFE
record
MOUNTAIN
PM 66
STEREO
2
1 Don't look around
2 Tired angels
3 Travellin' in the dark
4 Flowers of evil
5 Crossroader
6 Pride and passion

Lado 1

RCA



RUSL-04

ALL THIS WAY

PATTY BRARD

1. HOLD ON TO LOVE - Quédate con el amor - (Barry Richards-Bobby Hart)
2. RADIO (DON'T TAKE THE MUSIC AWAY) -Radio (No nos quite la música- (Barry Richards-Bobby Hart)
3. EL SURVIVOR -El Sobreviviente- (Richards-Hart)
4. ALL THIS WAY -Todo este camino (Dean Andre)
5. BRAZILIAN LOVE SONG / SAMBAMAN (Canción de Amor Brasileña- (B. Ferreira-Alberto Testa)

Produced by: Carlo Nasi & Patty Brard

Arranged by: Richard Gibbs

P-1981-41 © and ℗ Productions

Victor

TODOS LOS DERECHOS RESERVADOS. PROHIBIDA LA COPIA NO AUTORIZADA. EJECUCION PUBLICA Y RADIODIFUSION DE ESTE DISCO

FABRICADO POR DISCOS DE PANAMA, S.A. "PADISCO"

Lado 2

RCA

RUSL-04

ALL THIS WAY

PATTY BRARD



1. LOVE KEEPS KNOCKIN -El amor sigue llamando- (Richard Gibbs)

Victor

2. THE LONELIEST NIGHT. -La noche más solitaria- (Barry Richards-Bobby Hart)
3. WAS I GOOD -Lo hice bien- (Mark Gibbons)
4. ONLY BACK FOR THE NIGHT -Regresa por una noche nada más- (Albert Hammond-Bobby Hart)
5. DOWN ON YOR KNEES -De rodillas- (Kerry Hatch)

Produced by: Carlo Nasi & Patty Brard
Arranged and Co-produced by: Richard Gibbs

P-1981-A1 C and P Productions

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FABRICADO POR DISCOS DE PANAMA, S.A. "PADISCO"


NATURAL BALANCE
Westminster
LONG PLAY HI-FI RECORDS
SPIRITUALS
WP 6063
SIDE 1
XTV 21708
Made in USA
1. Weepin' Mary
2. Ol'-Time Religion
3. I Want Jesus to Walk with Me
4. Ride On, King Jesus
5. De Blin' Man Stood on de Road
6. Ev'ry Time I Feel de Spirit
7. Nobody Knows de Trouble I've Seen
8. We Are Clim'in' Jacob's Ladder
9. De Gospel Train
LUCRETIA WEST - Mezzo-soprano
Jonathan Brice - Piano
Westminster Light Orchestra and Male Quartet
33⅓ RPM
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


NATURAL BALANCE
Westminster
LONG PLAY HI-FI RECORDS
SPIRITUALS
WP 6063
SIDE 2
XTV 21709
Made in USA
1. Couldn't Hear Nobody Pray
2. Sometimes I Feel Like a Motherless Child
3. All God's Chillun Got Wings
4. Peter, Go Ring Dem Bells
5. Wade in de Water
6. Let Us Break Bread Together
7. Roll, Jordan, Roll
8. Lit'le David Play on Yo' Harp
9. Sinner, Please Don't Let Dis Harves' Pass
LUCRETIA WEST - Mezzo-soprano
Jonathan Brice - Piano
Westminster Light Orchestra and Male Quartet
33⅓ RPM
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

先鋒唱片

The 5Th Dimention Greatest Hits

SIDE 1

PRC-5052

1 Aquaris/Let The Sunshine In 寶瓶宮
2 The Girls Song 少女之歌
3 Stoned Soul Picnic 灵魂石之野餐
4 The Worst That Could Happen 最糟的事發生了
5 Wedding Bell Blues California Soul
婚禮鐘聲加州灵魂

59年12月出版

出版登記證：內版台音字第0260號

33 1/3

營業登記證：北縣商乙字第三六八八號

先鋒唱片

The 5Th Dimention Greatest Hits

SIDE 2

PRC-5052

1 Up Up And Away 遠走高飛
2 Blowin' Away 清失了
3 Carpet Men 叱責者
4 Workin' On A Groovything 做千篇一律的事
5 Paper Cup 紙杯子
6 Sweet Blindness 愉快的盲者
59年12月出版

出版登記證：內版台音字第0260號 33 1/3 營業登記證：北縣商乙字第三六八八號

RENT PRODUCTIONS, INC.

A GOSPEL COMPANY

Side One

33 1/3 RPM
Record No.
61000

1. Like Mine - Part I 4:15
   (Tom Lewis)
2. Like Mine - Part II 1:53
   (Tom Lewis)
3. A Message 2:46
   (Tom Lewis)
4. Faith In Jesus Will Set You Free 3:04
   (Warren Smith)

℗ & © 1983
P.O. Box 2307
New Carrollton, Md. 20784

RENT PRODUCTIONS, INC.

A GOSPEL COMPANY

Side Two

33 1/3 RPM
Record No.
61000

1. Have Thine Own Way 5:00
   (Public Domain)
2. I Wanna Tell It 1:53
   (Lloyd M. Middlebrook)
3. Didn't I 3:33
   (Wileen Rucker)
4. I've Got To Go Higher 3:34
   (Tom Lewis)

℗ & © 1983
P.O. Box 2307
New Carrollton, Md. 20784



a stereo dimension recording

THE NIGHT STRINGS . . . INSTRUMENTAL LOVE MACHINE

2011
(38121)
Instrumental

1. GOD BLESS THE CHILD
(A. Herzog-B. Holiday) (3:02)
2. BLACK SAND AND WHITE STARS
(H. Halliday-H. Dennison) (2:40)
3. AQUARIUS (J. Rado-G. Ragni-
G. MacDermot) (2:20)
4. THE ROAD TO THE BLUES
(H. Halliday-H. Dennison) (3:04)
5. ON DAYS LIKE THESE (From the film
"THE ITALIAN JOB") (D. Black-Q. Jones) (2:07)

Time: 13:29

STEREO DIMENSION RECORDS • A LONGINES-WITTNAUER COMPANY • NEW YORK, N. Y. 10019 • MADE IN U.S.A.



a stereo dimension recording

THE NIGHT STRINGS . .
INSTRUMENTAL
LOVE MACHINE

2011
(38122)
Instrumental

1. A TIME FOR US (From the film "ROMEO AND JULIET") (L. Kusik-E. Snyder-N. Rota) (3:01)
2. OH HAPPY DAY (Arr. H. Dennison) (2:50)
3. SAGITTARIUS (H. Halliday-H. Dennison) (3:04)
4. HONEY (B. Russell) (3:03)
5. BLUE STONED EYES (H. Halliday-H. Dennison) (2:18)

Time: 14:32

STEREO DIMENSION RECORDS • A LONGINES-WITTNAUER COMPANY • NEW YORK, N. Y. 10019 • MADE IN U.S.A.


DYNAMIC
A DYNAMIC SOUNDS PRODUCTION
℗ 1978 Dynamic Sounds
Side A
D 129
Publ by Black Neon Music Inc. (BMI)
Prod. & Arr. by Neville Hinds
Exe. Producer: Byron Lee
DISCO 45
ONE FOR YOU, ONE FOR ME (PART I)
(A. & C. LaBionda/R. W. Palmer James)
BYRON LEE & THE DRAGONAIRES
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DYNAMIC
A DYNAMIC SOUNDS PRODUCTION
℗ 1978 Dynamic Sounds
Side B
D 129
Publ by Black Neon Music Inc. (BMI)
Prod. & Arr. by Neville Hinds
Exe. Producer: Byron Lee
DISCO 45
ONE FOR YOU, ONE FOR ME (PART II)
(A. & C. LaBionda/R. W. Palmer James)
BYRON LEE &
THE DRAGONAIRES
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"STAN AND THE BEST BOYS"

SIDE A
STEREO
3:22



Eddy Records
822 E. 21st
Cheyenne, Wy.
82003

$1 00

THE TEASER IS A PLEASER

Stan Stefanik, ℗©1989

Produced by Stan Stefanik and Rick Orrison

"STAN AND THE BEST BOYS"

SIDE B
STEREO
5:13



Eddy Records
822 E. 21st
Cheyenne, Wy.
82003

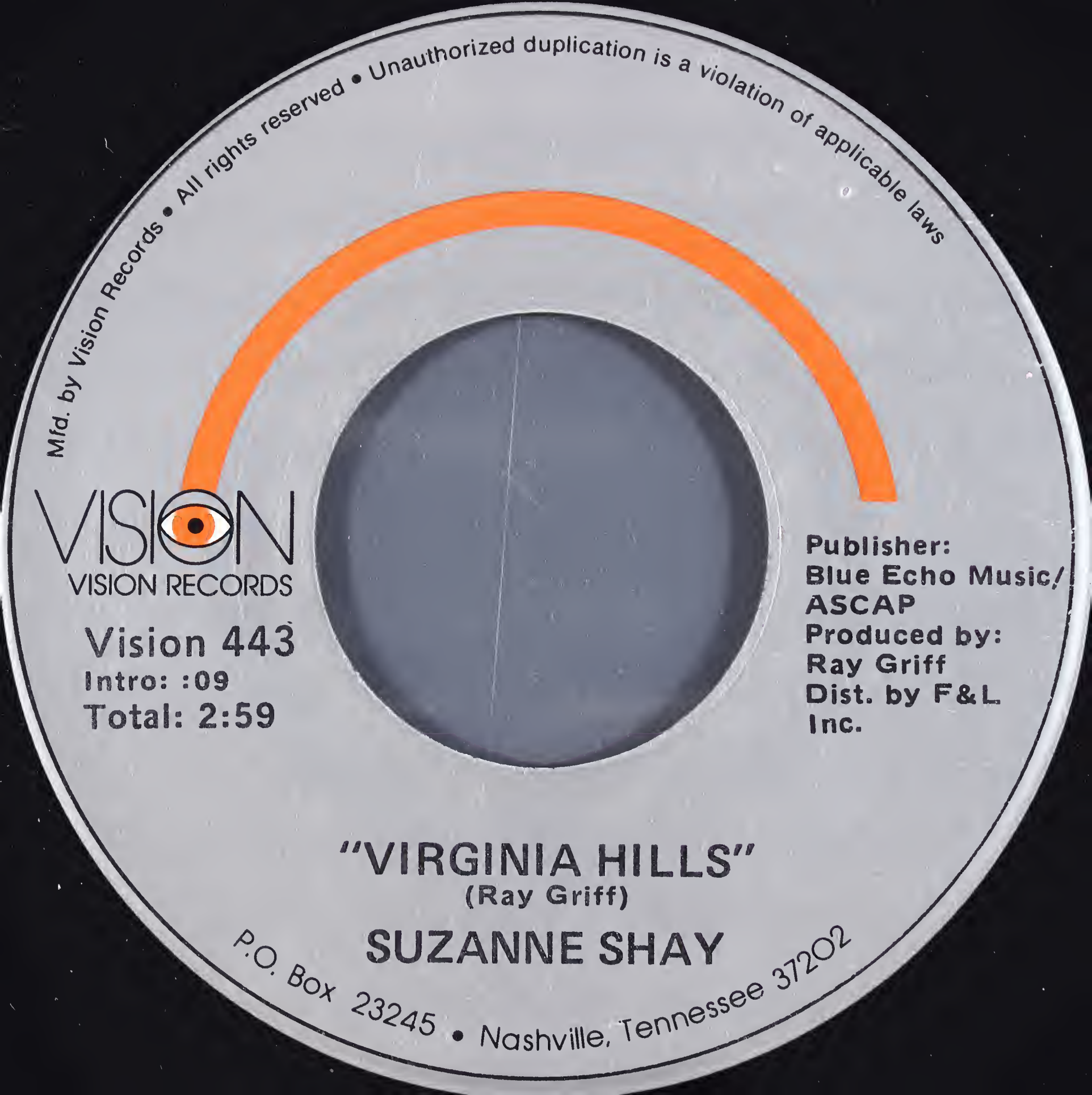
LONESOME, LONESOME BLUES

Stan Stefanik, ℗©1989
Produced by Stan Stefanik and Rick Orrison


Deutsche Grammophon Gesellschaft
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D. P.
EPG 20
VARIABLE GRADE
M 45
A
EXTENDED PLAY
Marriage of Figaro (Mozart)
(Le Nozze di Figaro)
Overture
Berlin Philharmonic Orchestra
Cond.: Fritz Lehmann


Deutsche Grammophon Gesellschaft
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D. P.
EPG 20
VARIABLE GRADE
M 45
B
EXTENDED PLAY
Der Schauspieldirektor (Mozart)
(Il Impresario)
Overture
Berlin Philharmonic Orchestra
Cond.: Fritz Lehmann

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VISION
VISION RECORDS

Vision 443
Intro: :09
Total: 2:59

Publisher:
Blue Echo Music/
ASCAP
Produced by:
Ray Griff
Dist. by F&L
Inc.

"VIRGINIA HILLS"
(Ray Griff)

SUZANNE SHAY

P.O. Box 23245 • Nashville, Tennessee 37202

Miracle
RECORDS

45 RPM
JL 002
(U-25503M)
Side One
STEREO
Time: 3:48



Produced By:
Joe Liptock
Engineer:
Dave Villani
℗ 1989
Amanda-Joe
Music (ASCAP)

Momma Thank You For Being My Friend

(Joseph James Liptock Jr.)

JOE LIPTOCK

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Miracle
RECORDS

45 RPM
JL 002
(U-25503M)
Side Two
STEREO
Time: 3:30



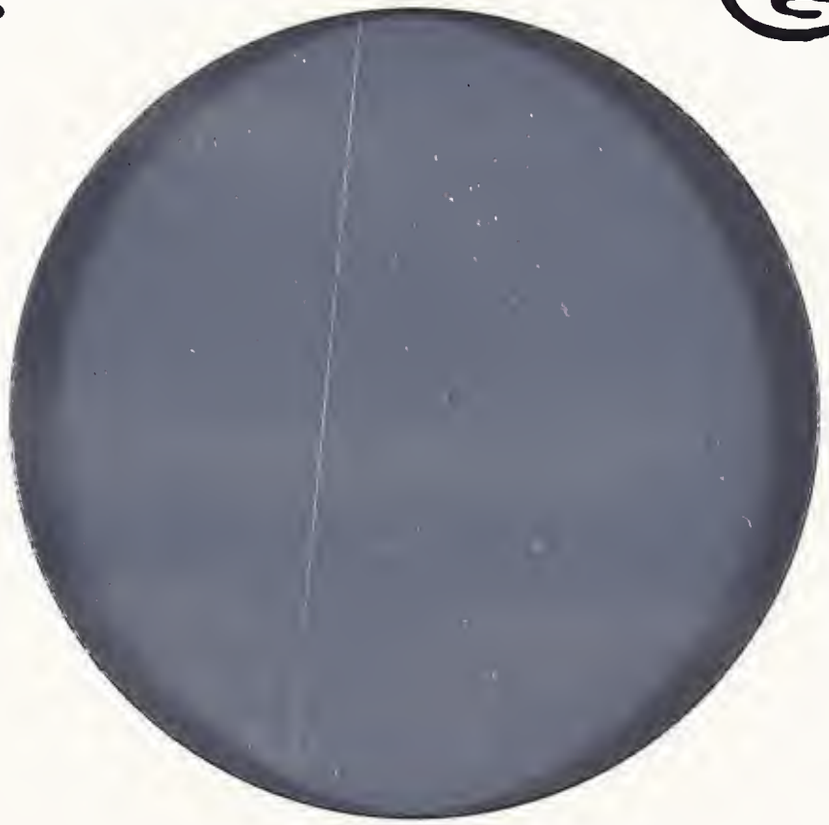
Produced By:
Joe Liptock
Engineer:
Dave Villani
℗ 1989
Amanda-Joe
Music (ASCAP)

She Is My Life
(Joseph James Liptock Jr.)
JOE LIPTOCK

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Paula Records

SIDE ONE
Jocee, SESAC
℗ 1984
Jewel Record Corp.
P & S Enterprises



PAULA
443
Time: 2:30
Produced By:
Paul Brooks
(SL-3057)

THE WAYS OF A WOMAN

(P. Brooks/K. White/J. Johnson)

PAUL BROOKS

DIST. BY JEWEL RECORDS CORP. 728 TEXAS ST. SHREVEPORT, LA. U.S.A.

Paula Records

SIDE TWO
Jocee, SESAC
℗ 1984
Jewel Record Corp.
P & S Enterprises



PAULA
443
Time: 2:06
Produced By:
Paul Brooks
(SL-3058)

NO ONE BUT YOU

(P. Brooks)

PAUL BROOKS

DIST. BY JEWEL RECORDS CORP. 728 TEXAS ST. SHREVEPORT, LA. U.S.A.

ROBERT and LILLIAN WATTERS GOSPEL TEAM

45 R.P.M.
Extended Play

RECORD NO.
4501-A

1. WONDERFUL GRACE OF JESUS
(Lillenas) ROBERT WATTERS at the Piano
2. LORD, KEEP YOUR PRECIOUS HAND ON ME
(Harper) Additional lyrics-Lillian Watters
LILLIAN WATTERS
Multiple Accompaniment-Robert Watters

ROBERT and LILLIAN WATTERS
GOSPEL TEAM

45 R.P.M.
Extended Play

RECORD NO.
4501-B

1. BETHESDA - Duet
Arr: Robert Watters

2. HARVEST TIME - Duet
(Smith)

Multiple Accompaniment-Robert Watters

★★ CHRISTENE'S A LADY ★★

(Sean Downey - Joan Downey)

PROMOTIONAL COPY



MAY 11 1971

Sean Morton Downey, Jr. Inc./ Goff-Green/ ASCAP
Time: 3:22

STEREO
SCE 12316-A
(S 61597)

SEAN MORTON DOWNEY, JR.

A DOWNEY/VITALI PRODUCTION

SCEPTER MUSIC INC. NEW YORK, N.Y.

LOVE THEME FROM CHRISTENE

(Sean Downey - Joan Downey)

PROMOTIONAL COPY

MAY 1 1 1971

SCEPTER RECORDS



Sean Morton Downey, Jr. Inc./ Goff-Green/ ASCAP
Time: 3:22

STEREO
SCE 12316-B
(S 61598)

SEAN MORTON DOWNEY, JR.
HIS ORCHESTRA AND CHORUS

A DOWNEY/VITALI PRODUCTION

SCEPTER MUSIC INC. NEW YORK, N. Y.


REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECCA
RECORD NO.
9-24932
(45-L 5387)
(2:47)
UNBREAKABLE
45 RPM
RECORD
Vocal
with Orchestra
C'EST SI BON
(It's So Good)
(Henri Betti–Andre Hornez–Jerry Seelen)
DANNY KAYE
with Lee Gordon Singers and
Vic Schoen and his Orch.


REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECCA
RECORD NO.
9-24932
(45-L 5386) ★
(2:53)
UNBREAKABLE
45 RPM
RECORD
Vocal
with Orchestra
WILHELMINA
From 20th Century-Fox Picture "Wabash Avenue"
(Josef Myrow-Mack Gordon)
DANNY KAYE
with Lee Gordon Singers and
Vic Schoen and his Orch.

Arcade

45 RPM
Arcade Music Co.
Silver Star Pub. Co. - ASCAP
NOT FOR SALE

AR-191-A
Time: 2:30
D. J.
ONLY

LONELY LIPS

(Eddie Khoury)

RUSTY WELLINGTON

and

SHORTY LONG'S BAND

Arcade

45 RPM
Arcade Music
Co. - ASCAP
NOT FOR SALE

AR-191-B
Time: 2:30
D. J.
ONLY

ISLE OF WILD ROSES

(Rusty Wellington - Jack Amway)

RUSTY WELLINGTON

and

SHORTY LONG'S BAND


Colonial
170 E. EL REPETTO DR.
MONTEREY PARK, CALIF.
45-356
Ranchera
Naco Music Co.
BMI
LOS HOMBRES DE HOY
(Jose Torres Jr.)
LOS TRIUNFADORES DEL VALLE
ALVARO - ANSELMO - ESTEBAN
CR-616


Colonial
170 E. EL REPETTO DR.
MONTEREY PARK, CALIF.
45-356
Ranchera
Naco Music Co.
BMI
ESTOS DESPRECIOS
(Alejandro Jauregui)
LOS TRIUNFADORES DEL VALLE
ALVARO - ANSELMO - ESTEBAN
CR-617


TEMPUS
Carbaugh Pub.
ASCAP
ZTSC-63039
2:08
TR-1513
PROMOTION COPY - NOT FOR SALE
COME LIVE WITH ME
(Carlyle)
RUSS CARLYLE


TEMPUS
Sounds Music Co
ASCAP
ZTSC-63040
1:57
TR-1513
PROMOTION COPY - NOT FOR SALE
ON A MERRY-GO-ROUND
(Prescott - Coldin)
RUSS CARLYLE

JMA
RECORDS

Produced by:
William
McCormick
Arranged by:
Harold Bradley
SIDE 1



STEREO
45 RPM
3:29
Basic Wheeling
BMI
1130 A
(SoN 12980.1)

"THE PUREST PEARL"
(s. lebak)
WAYNE ANDERSON
with THE JORDANAIRES
Recorded at Bradley's Barn Nashville, Tenn.

JMA
RECORDS

Produced by:
William
McCormick
Arranged by:
Harold Bradley
SIDE 2



STEREO
45 RPM
2:49
Summer House
ASCAP
1130 A
(SoN 129802)

"THE OTHER SIDE OF ME"
(w. anderson)
WAYNE ANDERSON
with THE JORDANAIRES
Recorded at Bradley's Barn Nashville, Tenn.


COLUMBIA
® "Columbia", Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher:
Candle-Glo Music
Co., Inc. (BMI)
TIME: 2:34
45 RPM
4-41999
JZSP 53447
PLEASE TELL ME NOW
- K. Springs - D. Bradford -
KENNETH SPRINGS


COLUMBIA
® "Columbia" Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher:
Candle-Glo Music
Co., Inc. (BMI)
TIME: 2:33
45 RPM
4-41999
JZSP 53448
JUST WALKIN'
- K. Springs - D. Bradford -
KENNETH SPRINGS


COLUMBIA
45 RPM
4-39303
(ZSP 6389)
MY RESISTANCE IS LOW
-Adamson-Carmichael-
THE LEE BROTHERS
with PAUL WESTON and
his Orchestra
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas • Made in U.S.A. Pats. Pending


COLUMBIA
45 RPM
4-39303
(ZSP 6390)
THE STRANGE LITTLE GIRL
-R. Adler-J. Ross-
THE LEE BROTHERS
with PAUL WESTON and
his Orchestra
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas • Made in U.S.A. Pats. Pending



33 1/3 RPM

BIG TIME BARONS

1. BAND VERSION
2. HAND CLAPPING VERSION
3. VOCAL VERSION




THAT CERTAIN TOUCH
(J. Sims-B. Sharp)
P.O. BOX 4374 MODESTO, CALIF. 95352
Twin Oaks Publishing/ Sarcoxie Music (BMI)
Time: 2:15
102
102-A
BIGG RYME RECORDS
JERRY SIMS
Eng: Roy Staggs
Prod. E. Sharp

THERE STANDS THE HOUSE

(B. Sharp-J. Sims)

P.O. BOX 4374 MODESTO, CALIF. 95352

Twin Oaks Publishing/ Sarcoxie Music (BMI)

Time: 2:27

102

102-B

BIGG TYME RECORDS

JERRY SIMS

Eng: Roy Staggs

Prod. E. Sharp

FENY ORTIZ

Orquesta Internacional

MANO
STEREO
del Album
- Juntos -

FUGA
Records

MAS
Autor: R. Orlando
Arr: R. Orlando
Canta: Feny Ortiz

Prohibida la Reproduccion Total o Parcial de este Disco

RAMON ORLANDO

Orquesta Internacional



PIES
STEREO

FUGA
Records

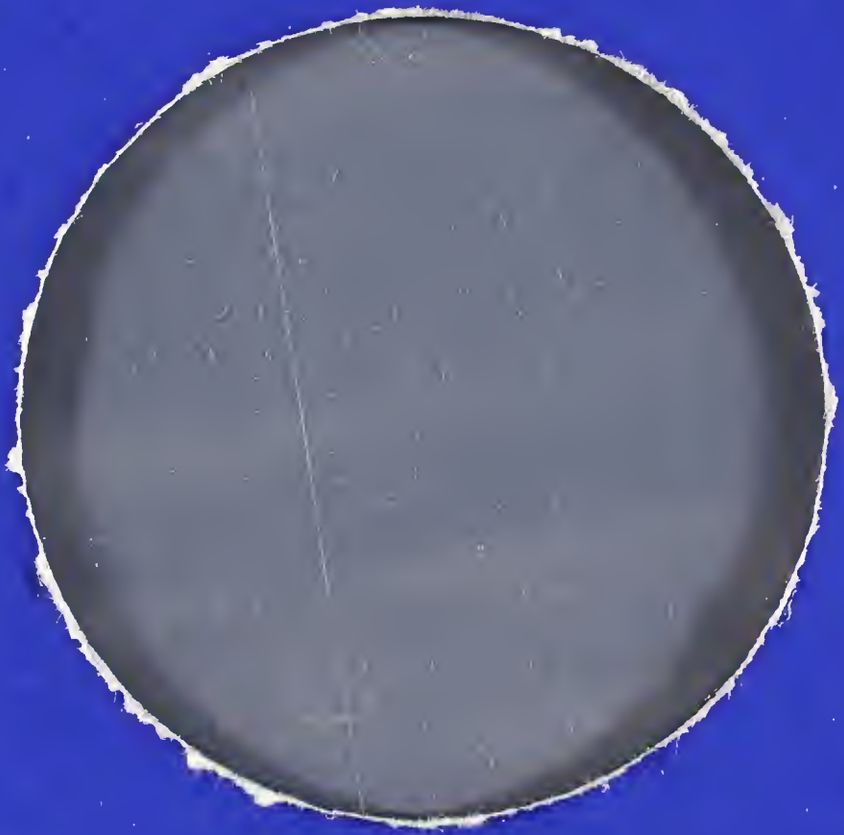
THE KING

Autor: R. Orlando
Arr.: R. Orlando
Canta: R. Orlando

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WILMAC RECORDS

Jersey City, N. J.



45-101

McFadden Studio

BMI

SIDE 1

(45-WRM-1111)

a hi-fi recording

HE WAS WOUNDED

(McFadden)

The McFadden Gospel Singers

WILMAC RECORDS

Jersey City, N. J.

45-101

McFadden Studio

BMI

SIDE 2

(45-WRM-1112)

a hi-fi recording

LISTEN! GOOD NEWS

(McFadden)

The McFadden Gospel Singers

TSE
RECORDS



RA-1131
SIDE ONE
STEREO
Time 3:58

Old Towne
Publishing,
(BMI)

BEAUTIFUL LADY

(℗ 1982 Gregory E. Smith)

GREG SMITH

RECORDING ASSOCIATES STUDIOS, 1045 SAVANAH HWY., CHAS. S. C. (803) 556-5770

TSE

RECORDS



RA-1131
SIDE TWO
STEREO
Time 3:51

Old Towne
Publishing,
(BMI)

I'LL ALWAYS REMEMBER

(℗ 1982 Gregory E. Smith)

GREG SMITH

RECORDING ASSOCIATES STUDIOS, 1045 SAVANAH HWY., CHAS. S. C. (803) 556-5770

SWEET MUSIC

(from the LP "Crazy Ideas", AVI-6037)
(Randy Kirby)



PLUG SIDE
STEREO
AVI-219-S

Equinox Music-
Windbreaker Music,
Inc. (BMI)
Time: 2:30
(108-219-A)

NOT FOR SALE

MICKEY ROONEY, JR.

Exec. Producers: Ray Harris & Ed Cobb
Producer: Galen Senogles

℗ © 1978 AVI Records Dist. Corp.
7060 Hollywood Blvd.
Hollywood, Ca. 90028

℗©1978 AVI Record Distributing Corp.

HEARTBREAK IN YOUR EYES

(from the LP "Crazy Ideas", AVI-6037)
(Mickey Rooney, Jr. - Tim Rooney)



STEREO

AVI-219-S

Equinox Music
(BMI)
Time: 2:45
(108-219-B)

NOT FOR SALE

MICKEY ROONEY, JR.

Exec. Producers: Ray Harris & Ed Cobb
Producer: Galen Senogles

℗ © 1978 AVI Records Dist. Corp.
7060 Hollywood Blvd.
Hollywood, Ca. 90028

℗©1978 AVI Record Distributing Corp.

Santa! ... the other King of Soul!!!

BACK TO BACK HITS



BACK TO BACK HITS

SC 3750-A

Listen to This!
BMI

I Like to Give Girls Presents

℗ *Listen to This!* Publishing

It's about time Santa should get the chance to do a hot dance number! • Made in the U.S.A. • Listen to This! Records • In collusion with Santa! The other King of Soul!

Santa!

. . . the *other*
King of Country Music!!!

BACK
TO BACK
HITS



Santa!
The Grey- Haired
Gamblin' Stranger

BACK
TO BACK
HITS

SC 3750-B

Listen to This!
BMI

Jesus Knows a Whiner When He Sees One

℗ *Listen to This!* Publishing

• Listen face it, guys and gals • The man's got talent! and untapped potential! • Made in the U.S.A. • Listen to This! Records • Smokin'i With Santa! The other King of Country Music! •

COLUMBIA

JACK SCHECHTMAN

STEREO



Radio Station Copy

4-45744

JZSS 157387

3:41

℗ 1972 CBS, Inc.

45 RPM

Publisher: Jezreel Music (ASCAP)

Not For Sale

BLIND FAITH

-J. Schechtman-

Arranged by Charlie Calello

Produced by Charlie Calello

℗ "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

JACK SCHECHTMAN

MONO



Radio Station Copy

4-45744

JZSP 157386

3:41

℗ 1972 CBS, Inc.

45 RPM

Publisher: Jezreel Music (ASCAP)

Not For Sale

BLIND FAITH

-J. Schechtman-

Arranged by Charlie Calello

Produced by Charlie Calello

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

LOVE IS JUST A WORD

(W. Michael Lewis)

AVI RECORDS



STEREO
SIDE A
AVI-170-S

Equinox Music
(BMI)
Time: 3:03
(097-170-A)

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All Rights Reserved

PROMOTION COPY
NOT FOR SALE

W. MICHAEL LEWIS

Producers: W. Michael Lewis, Laurin Rinder/
A Rinlew Production
Executive Producers: Ray Harris & Ed Cobb
Arranged by W. Michael Lewis
Engineer: Joe Bellamy

℗A.V.I. RECORDS, 9220 SUNSET BLVD., LOS ANGELES, CALIFORNIA 90069 — MADE IN U.S.A.

THEME FROM FAWN STORY

(W. Michael Lewis)

AVI RECORDS



STEREO

SIDE B

AVI-170-S

Equinox Music
(BMI)
Time: 3:21
(097-170-B)

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PROMOTION COPY
NOT FOR SALE

W. MICHAEL LEWIS

and Featuring MARK BRYSON

Producers: W. Michael Lewis, Laurin Rinder/
A Rinlew Production
Executive Producers: Ray Harris & Ed Cobb
Arranged by W. Michael Lewis
Engineer: Joe Bellamy

℗ A.V.I. RECORDS, 9220 SUNSET BLVD., LOS ANGELES, CALIFORNIA 90069 — MADE IN U.S.A.


CARDINAL
RECORDS
Mike Piorek
Music
BMI
Time: 2:54
SIDE A
CVS-7-500
45 R.P.M.
STEREO
LOOKING ON
MAGIC
WORDS & MUSIC BY
JIM DEICICCHI

CARDINAL

RECORDS



Hello There
Music Publ.
ASCAP
Time: 3:10

SIDE B
CVS-7-500
45 R.P.M.
STEREO

IF I COULD REACH YOU

MAGIC

WORDS & MUSIC BY
RANDY McNEILL

45 RPM

Carlson International



Oasis Music, Inc.
Pub. Co. BMI

Produced by
Anna Perrone

11514
(ZTSP 1031)
C-TC-1
Time: 2:18

WHITE MIST

(Taken From The Original Soundtrack Of The
Motion Picture "USA Au Go Go")
(R. PERRONE)

THE CHARIOTS

CARLSON INTERNATIONAL
509 5Th Ave. N.Y.C.

45 RPM

Carlson International



Leeds Music Corp.
ASCAP

Produced by
Anna Perrone

11514
(ZTSP 1032)
C-TC-2
Time: 2:23

BAND OF GOLD

(DON CHERRY)

THE CHARIOTS

CARLSON INTERNATIONAL
509 5Th Ave. N.Y.C.

BENGUELA

(Slim Willet - Dean Beard)



470

Slim Willet Songs
B M I
CRC-179 2:02

CARLTON

JIMMY SEALS

And His Orchestra

CARLTON RECORD CORPORATION • MADE IN U. S. A.

SNEAKY PETE

(Dean Beard - Slim Willet)

470

Slim Willet Songs
B M I
CRC-180 2:36



CARLTON

JIMMY SEALS

And His Orchestra

CARLTON RECORD CORPORATION • MADE IN U.S.A.


ULTRA HIGH FIDELITY
Dot
The Jay IV Co.
ASCAP
Time 2:50
45-15761
MW-10921
BLUE BONGO
(A. West)
ALVY WEST AND
THE LITTLE BAND
With the Roslyn Teenagers
5-58
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.


ULTRA HIGH FIDELITY
Dot
Larry Shayne Music
ASCAP
Time 2:14
45-15761
MW-10922
From the Columbia Picture "This Angry Age"
YA-YA-YA
(A. West)
ALVY WEST AND
THE LITTLE BAND
With the Roslyn Teenagers
5-58
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

PRO 404
(S39727)

STEREO
SIDE
1

Same Spots on
Side 2

RADIO SPOT FOR: HARD MEAT WS 1852

BAND ONE: 60 Seconds
BAND TWO: 60 Seconds
BAND THREE: 60 Seconds

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.

MADE IN U.S.A.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

PRO 404
(S39727)

STEREO
SIDE
2

Same Spots on
Side 1

RADIO SPOT FOR: **HARD MEAT WS 1852**

BAND ONE: 60 Seconds
BAND TWO: 60 Seconds
BAND THREE: 60 Seconds

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.

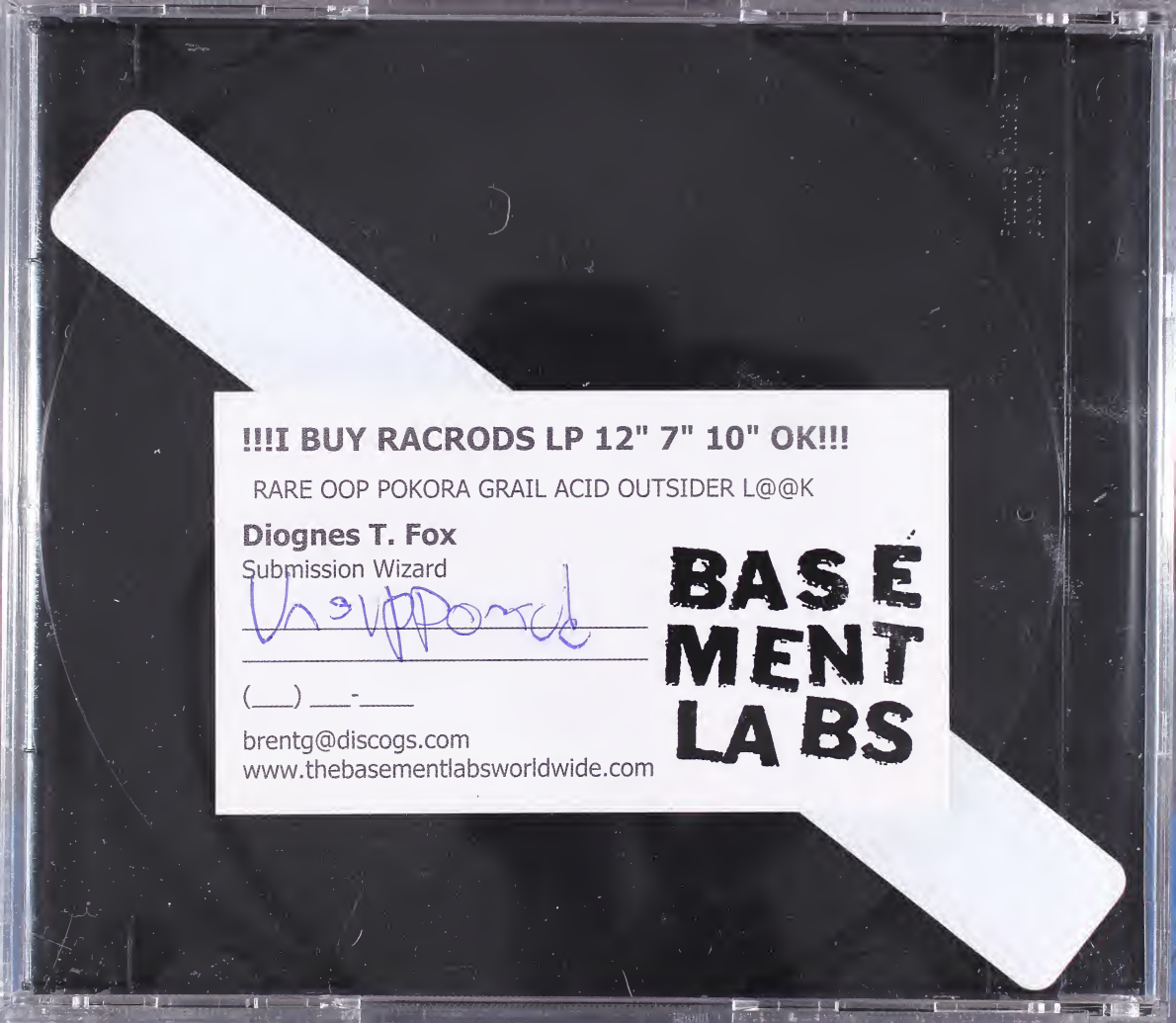
MADE IN U.S.A.



TRACK STEREO

حنيـــن الام
صـــرت مثلـــك
شـــوغليـــه
طيـــر الطايـــر
مشتاقيـــــن
وغيرها . . .


VOID


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Diognes T. Fox
Submission Wizard
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BASEMENT LABS


HARDWARE
PARENTAL
ADVISORY
EXPLICIT CONTEN


1. Introduction A.P. 2. Flame Guy 3. Bust That Pussy Open
5. Make Me Sta
Floor 9. Early Morning Freestyle [2009] 10. 93 Till Infinity Freestyle [2010]
11. FSU Freestyle [2009] 12. 15 Minutes Of Fame [skit] feat. Ant- Man 13.
HBΦ Girls Can Rap?! feat. A.P. 14. H.I.M. 15. Being Homeless [skit] feat.
Ant- Man 16. White Roux Co-sign 17. Janelle Bass Music 18. 500 Bars
HARDWARE
352-726-3079

The House of Groove



ARISTA'S MOST FIERCE TRACKS





Side 1

Snap
Rhythm Is A Dancer (12" Mix)

Haddaway
What Is Love (Rapino Mix)

The S.O.U.L. S.Y.S.T.E.M.
It's Gonna Be A Lovely Day
(C+C Vocal House Mix)

Snap
The Power (Single Mix)

Side 2

TLC
Ain't 2 Proud 2 Beg
(Ben Liebrand Club Mix)

The Movement
Jump! (Holographic Mix)

L.A. Style
James Brown Is Dead

The KLF
3 A.M. Eternal (Live At The SSL)

Dr. Alban
It's My Life (Euro Club Mix)

Moodswings
Spiritual High
(State Of Independence)

0 20831 - 4646 - 4 28

DC

ARISTA
1T1 8370

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Company. All rights reserved.

RHYTHM IS A DANCER (12" Mix) - *SNAP* • WHAT IS LOVE (Rapino Mix) - *HADDAWAY* •
IT'S GONNA BE A LOVELY DAY (C+C Vocal House Mix) - *THE S.O.U.L. S.Y.S.T.E.M.* •
THE POWER (Single Mix) - *SNAP*

ITI 8370
SR
CRC

MFG.
U.S.A.



1

THE HOUSE OF GROOVE
VARIOUS ARTISTS

DOLBY SYSTEM

ARISTA™

℗ 1993 Arista Records, Inc.


AIN'T 2 PROUD 2 BEG (Ben Liebrand Club Mix) - TLC • JUMP! (Holographic Mix) - THE MOVEMENT • JAMES BROWN IS DEAD - L.A. STYLE • 3 A.M. ETERNAL (Live at the SSL) - THE KLF • IT'S MY LIFE (Euro Club Mix) - DR. ALBAN • SPIRITUAL HIGH (State of Independence) - MOODSWINGS
ITI 8370
SR
CRC
MFG.
U.S.A.
2
THE HOUSE OF GROOVE
VARIOUS ARTISTS
DOLBY SYSTEM
ARISTA™
℗ 1993 Arista Records, Inc.

Old Crow

MEDICINE

SHOW

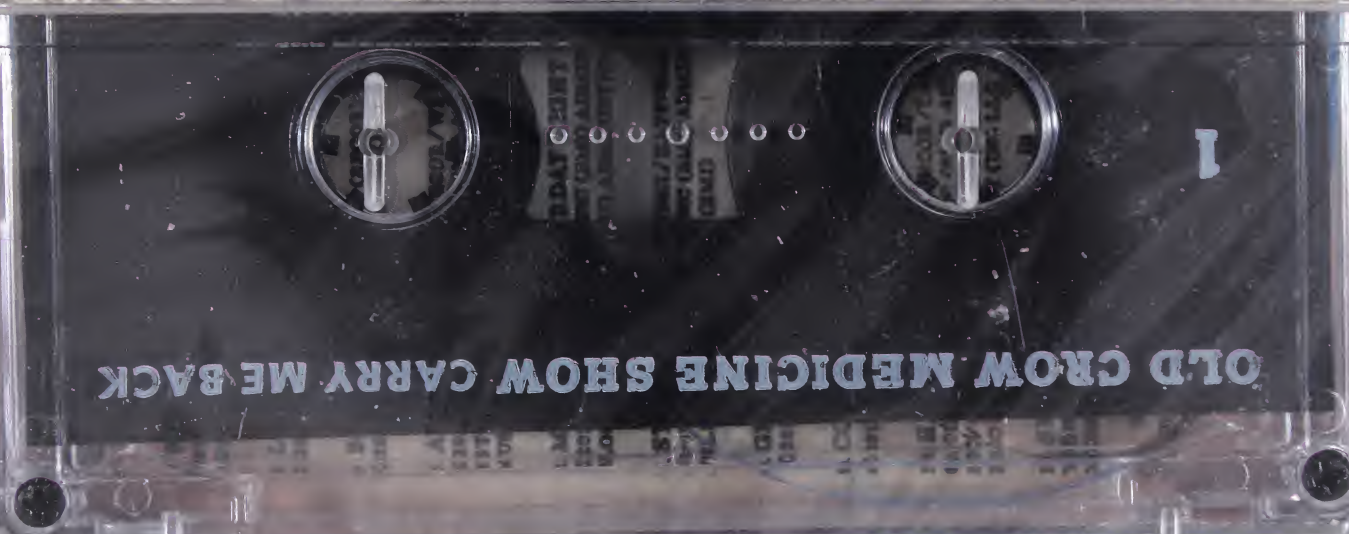
1. CARRY ME BACK TO VIRGINIA 3:40
2. WE DON'T GROW TOBACCO 3:35
3. LEVI 2:50
4. BOOTLEGGER'S BOY 3:26
5. AIN'T IT ENOUGH 3:39
6. MISSISSIPPI SATURDAY NIGHT 3:01

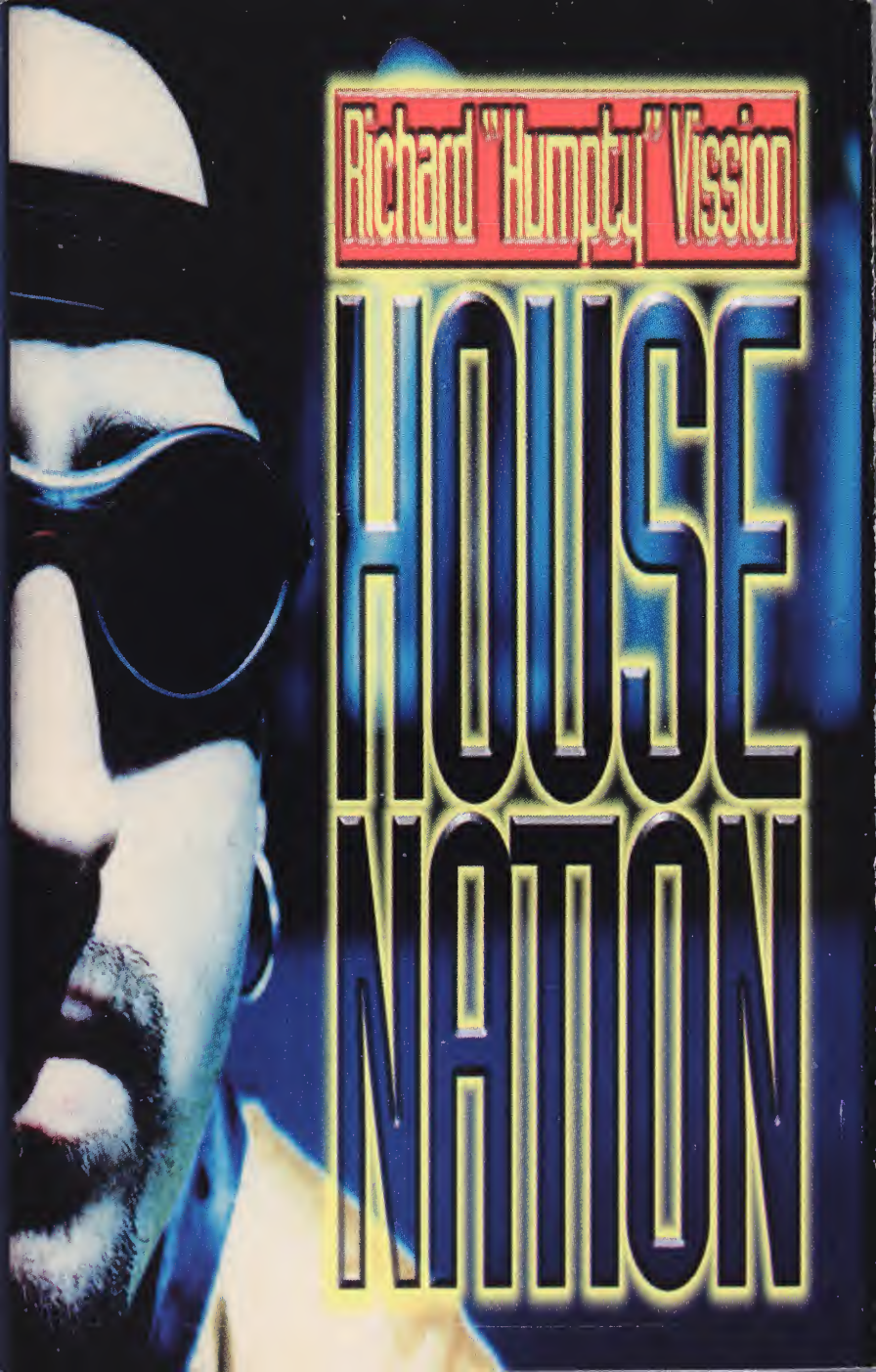
1. STEPPIN' OUT 3:15
2. GENEVIEVE 2:25
3. COUNTRY GAL 2:44
4. HALF MILE DOWN 3:01
5. SEWANEE MOUNTAIN CATFIGHT 2:25
6. WAYS OF MAN 4:20

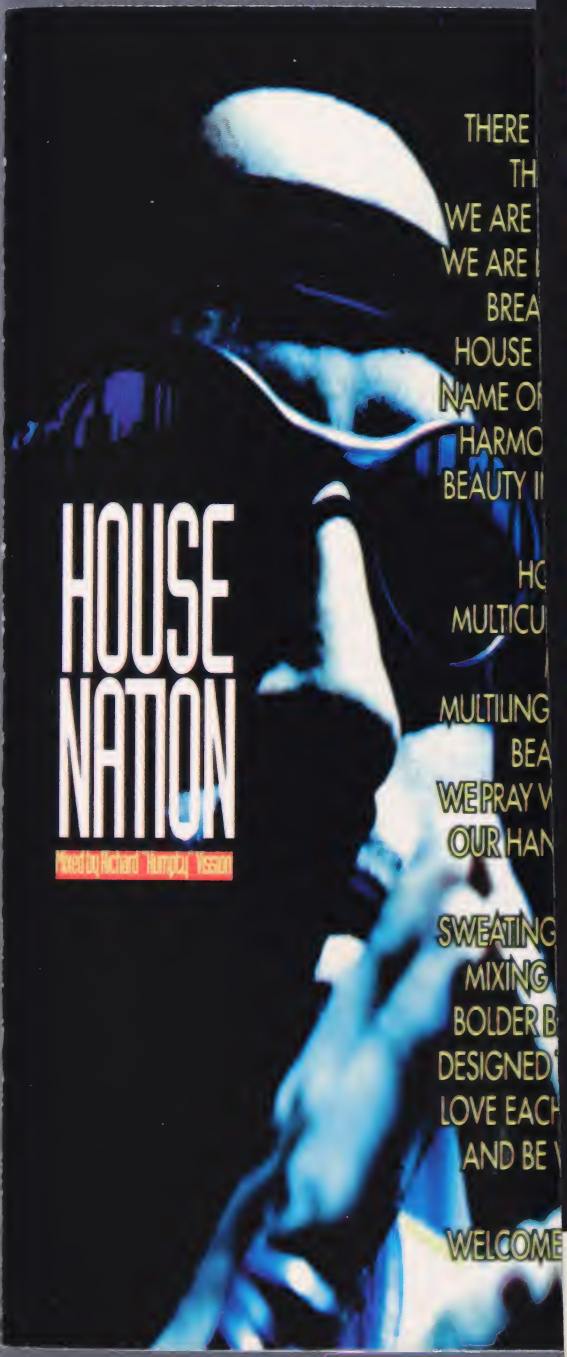
PRODUCED BY TED HUTT

ATO Records

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Richard "Humpty" Vission
HOUSE
NATION



Ritual Mix

Charmfarm/ Superstar
DJ Eddie Baez/ La Tropicana
Louis Bell/ Work It
Sir Mix-A-Lot/ Jump On It
DJ Jes/ Deeper
D:Tour/ D:Tour
DJ Prodigy/ Los Puertoricanos
Something 4 The People/ Party Started Right
Armand Van Helden/ The Funk Phenomena
DJ Funk/ Work It
K-5/ Passion
Devone'/ Devotion
Newton/ Just Feel It
Full Intention/ America
Lisa Marie Experience/ Keep on Jumpin'

Spiritual Mix

La Tico's/ Welcome To The Club
Tony B!/ R-U-Ready
MCM 13/ How To Run A Train
Robby Rivera & Richie Rivera/ I Wanna Feel Deeper
Natalia/ More Of My Love
X-Press 2/ The Sound
Dance Works/ Time To Work
Farley Jackmaster Funk/ God Father
Rockin Duke/ Who Can Dance Out There
DJ Tragic/ Pants R Saggin
George Acosta/ Acco Traxx
Georgie Porgie/ I'm In Love
CZR/ Groove To This
Macheal/ Come Dig It
Vission & Lorimer Feat. Sugar/ Take Me Higher
DJ Groove/ Back Trax Vol.1
Ratpack/ Captain Of The Ship
DJ Sandy/ No-Tation Flo-Tation
Descarga/ Latin Express
That Kid Chris/ Feel Tha Vibe
Xodus Feat. Dawn Tallman/ Lift Your Hands

6 14268-0001-4 8


Richard "Humpty" Vission
HOUSE NATION
A
VX0001-4
Ritual Mix
see inlay card for track listing
4-5


Richard "Humpty" Vission
HOUSE NATION
B
VX0001-4
Spiritual Mix
see inlay card for track listing
Lee on & Lorimer



KNOW MY PLACE

ALERT:

Dave Scrod - vocals
Adam - guitar & vocals
Casper - guitar
Steve - bass
Frank - drums

Lyrics by Dave except
WONDER WHY by Ca

Recorded & mixed at
STUDIOS, Wilmington
by Bruce "Watch Your
Bennett

Produced by ALER

For info & lyric sheet
send S.A.S.E. to:
19 White Ave.
Methuen, MA 01844

KNOW MY PLACE WONDER WHY
PENANCE (THAT SONG) WANT?

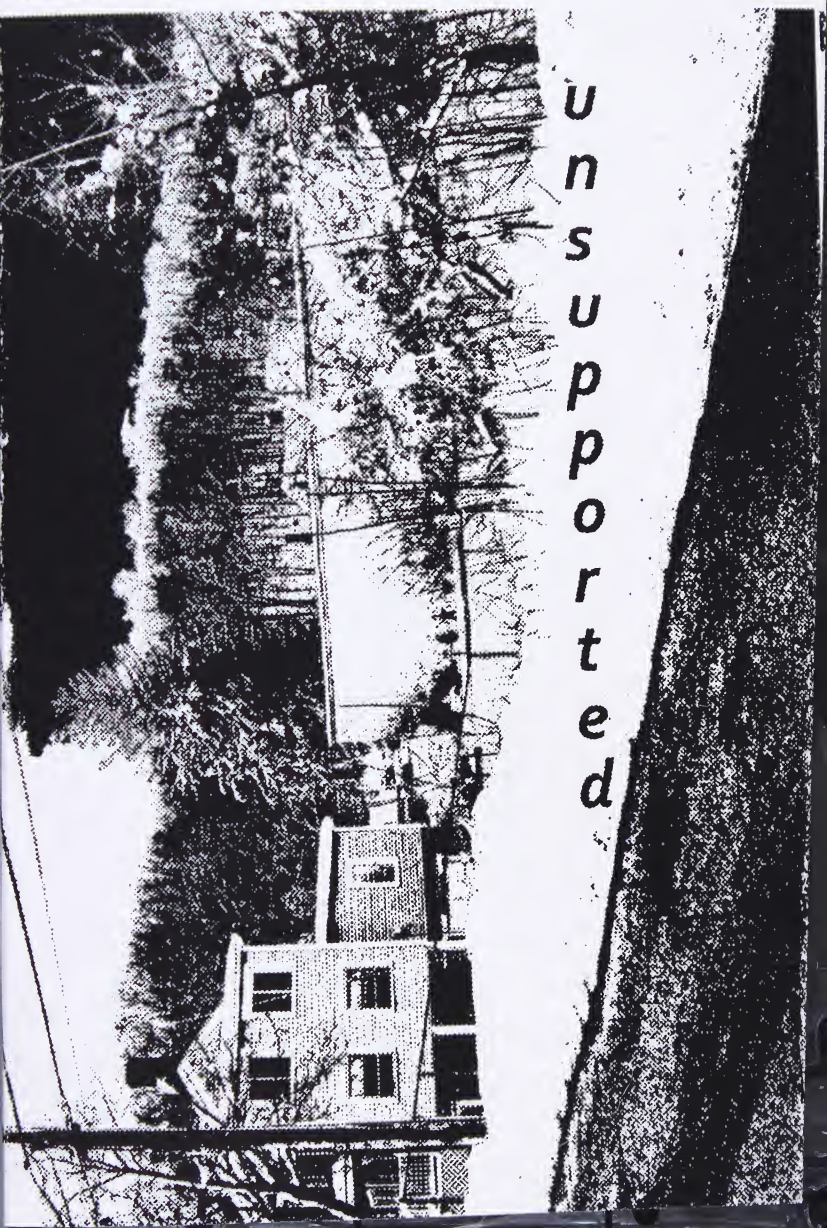
Program Repeats on both sides

1. Know My Place 2. Wonder Why
3. Penance (That Song) 4. Want?
Program repeats on both sides



alert
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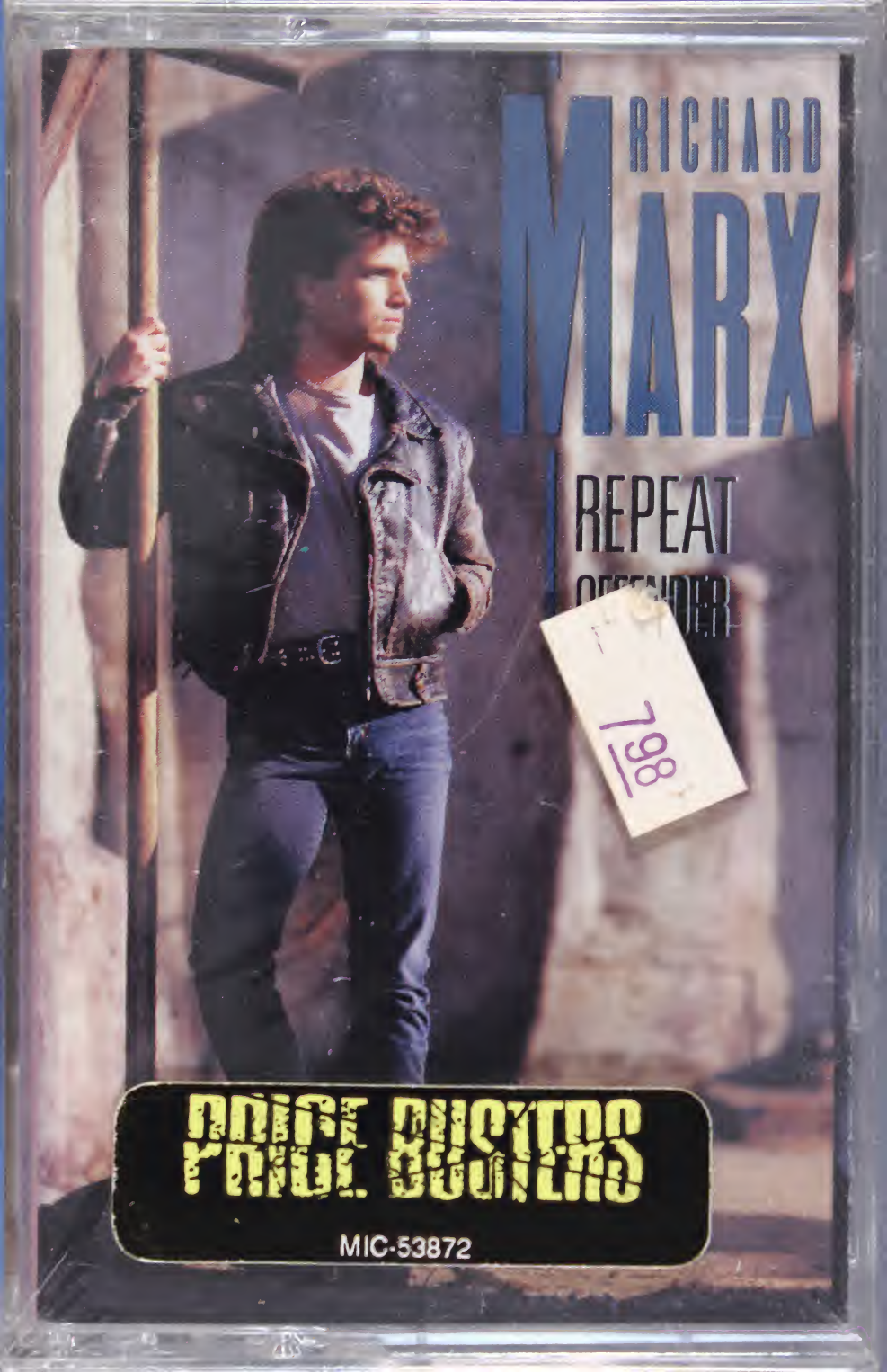
SUN DHOLES



dolby b
A - Unsupported
B - Broadcast Signature


TDK
IEC I/TYPE I NORMAL POSITION
PRECISION RIGID-CONSTRUCTION
CASSETTE MECHANISM
D90
A


TDK
IEC I/TYPE I NORMAL POSITION
PRECISION RIGID-CONSTRUCTION
CASSETTE MECHANISM
D90
B


RICHARD
MARX
REPEAT
798
MIC-53872


Side One
NOTHIN' YOU CAN DO ABOUT IT
SATISFIED
ANGELIA
TOO LATE TO SAY GOODBYE
RIGHT HERE WAITING
Side Two
HEART ON THE LINE
REAL WORLD
IF YOU DON'T WANT MY LOVE
WAIT FOR THE SUNRISE
CHILDREN OF THE NIGHT
HX PRO
B NR
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PROGRAM
1
HX PRO
B NR
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NOTHIN' YOU CAN DO ABOUT IT • SATISFIED • ANGELIA •
TOO LATE TO SAY GOODBYE • RIGHT HERE WAITING

PHILIPS

PHS 600-223 STEREO

THE 4 SEASONS' CHRISTMAS ALBUM

PHILIPS

WHITE CHRISTMAS • THE CHRISTMAS SONG • JUNGLE BELLS • SILENT NIGHT
THE LITTLE DRUMMER BOY • I SAW MOMMY KISSING SANTA CLAUS • WHAT CHILD IS THIS
WE WISH YOU A MERRY CHRISTMAS • THE FIRST NOEL • DECK THE HALLS • JOY TO THE WORLD
GOD REST YE MERRY GENTLEMEN • SANTA CLAUS IS COMING TO TOWN • AND OTHERS



STEREOPHONIC PHS 600-223

MONOPHONIC PHM 200-223

THE 4 SEASONS' CHRISTMAS ALBUM



SIDE 1

THE MERRY CHRISTMAS MEDLEY
We Wish You A Merry Christmas, Angels from the Realms of Glory
Hark the Herald Angels Sing, It Came Upon A Midnight Clear
(Arr. Sid Bass), Genius Music Corp., (ASCAP) — 4:15

WHAT CHILD IS THIS
(Trad. Arr. Sid Bass), Genius Music Corp., (ASCAP) — 2:37

THE CAROL OF THE BELLS
(Trad. Arr. Charles Calello), Genius Music Corp., (ASCAP) — 1:24

THE EXCELSIS DEO MEDLEY
Deck the Halls, Excelsis Deo, Oh, Come All Ye Faithful
(Arr. Sid Bass), Genius Music Corp., (ASCAP) — 1:55

THE LITTLE DRUMMER BOY
(Onorati—Simeone—Davis), Mills Music, Inc., (ASCAP) — 2:19

THE FIRST CHRISTMAS NIGHT MEDLEY
Deck the Halls, Silent Night, Oh Holy Night, The First Noël
(Arr. Sid Bass), Genius Music Corp., (ASCAP) — 4:47

JOY TO THE WORLD MEDLEY
Deck the Halls, God Rest Ye Merry Gentlemen
Away In A Manger
(Arr. Sid Bass), Genius Music Corp., (ASCAP) — 1:45

JOY TO THE WORLD
(Arr. Sid Bass), Genius Music Corp., (ASCAP) — 1:27

SIDE 2

SANTA CLAUS IS COMING TO TOWN
(Coots—Gillespie), Leo Feist, Inc., (ASCAP) — 1:45

CHRISTMAS TEARS
(Crewe—Bass) Claridge Music, Inc., (ASCAP) — 2:43

I SAW MOMMY KISSING SANTA CLAUS
(Tommie Connor), Harman Music, Inc., (ASCAP) — 2:08

THE CHRISTMAS SONG
(Wells—Torme), E. H. Morris & Co., Inc., (ASCAP) — 2:17

JUNGLE BELLS
(Bass—Jordan), Deerhaven Music Corp., (ASCAP) — 2:47

WHITE CHRISTMAS
(Irving Berlin), Irving Berlin Music Corp., (ASCAP) — 2:17

A BOB CREWE PRODUCTION
Orchestra Arrangements by Sid Bass
"Carol of the Bells" and "The Little Drummer Boy"—Arr. and Cond. by Charles Calello

FEATURING THE "SOUND" OF FRANKIE VALLI

Long ago, The 4 Seasons proved that they were the one vocal group in popular music that, indeed, were timeless. Their popularity was remarkable, their style unique. They continued year after year with hit after hit.

So, it was logical for The 4 Seasons to turn their talents to a musical season like Christmas.

In this album, their approach is twofold. That is, about one-half of their selections are what might be termed "traditional" Christmas songs. The remaining half fall in that category of holiday songs that are contemporary, songs that are sometimes humorous sometimes romantic.

Tieing up this Christmas package, The 4 Seasons demonstrate once more that their "sound" is one that, quite literally knows no season.

—Jere Real



PHM 200 124 PHS 600 124


PHM 200 129 PHS 600 129



PHM 200 146 PHS 600 146



PHM 200 164 PHS 600 164



PHM 200 193 PHS 600-193



PHM 200 196 PHS 600-196



PHM 200 201 PHS 600-201



PHM 200 221 PHS 600 221



PHM 200 222 PHS 600 222


Justine
COME ON IN

JM52284

Justine Come On In

SIDE I

1. COME ON IN
2. KING OF KINGS
3. CALLING ME
4. CHILD OF THE KING



SIDE II

1. EACH DAY
2. STEAL AWAY
3. I HAVE A FRIEND
4. SAINTS, SAINTS
5. I CALL HIM LORD

Special thanks to the Emeraids of Ashland, Va. featuring the beautiful voices of Cynthia Washington, Lillie Winston, Roxanne Jackson and Hattie Tarrer, also Special thanks to Ken Priddy of Richmond, Virginia for his support in producing this fine Lp. Also for authorizing me to use songs he'd written "Child Of The King" & "I Cali Him Lord".

Music Personnel
Ken Priddy - *Keyboards*
Patt Braggs - *Percussion*

For more information concerning this Lp,
write or call
JM ENTERPRISES
P. O. Box 309
Hanover, Virginia 23069
1-804-798-9348

℗1984 JM RECORDS/BMI

Produced by
Justine Morris Enterprises

Recorded, mixed, and mastered at
Virginia Reel Studio, Richmond, VA

Recording Engineers:
Ken Priddy and Patt Braggs

Cover Photography:
Cosby & Bower Studio, Richmond, VA

ZINGA



BACK UP FOR LOVE
HEARTBREAK
RESPECT
GONNA GET YA
CHECK ME OUT
GET WET (MAKE SWEAT)
MAGIC MOMENTS
SURRENDER YOUR LOVE

Produced by Darryl Gibbs
Executive Producer: Donnie Linton
Arranged and Conducted
by Darryl Gibbs
Management & Direction: Donnie Linton
Management Inc.
Recorded at A&R Studios
New York, NY
Engineers: Chris Cameron,
Charles "Chez" Chisen
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MUSICIANS:
William Anderson—
Guitar on "Magic Moments"
Milton "Boe" Brown—
Drums, Percussion, Vocals
Howie Young—
Prophet-5, Moog, Piano
Mike Wilson—Bass
Dennis Kupper—Guitar
Charles Morris—Keyboards
Fred Mayfield—Obx, Prophet-5
A.C. Brown—Congas, Percussion
Samuel "Sandy" Anderson—
Bongos, "Gonna Get Ya"
Kevin Hood—Tenor Sax,
on "Magic Moments"

BACKGROUND VOCALS:
Phil Thomas, Ray Rock,
Fred Charles, "Boe" Brown,
Andrea Wheeler, Stephanie James,
Carol Reed, Judy Prane,
Michele Green, Darryl Gibbs

SPECIAL THANKS:
Tom Yates, Steve Deblasio,
Darryl Gibbs, Donnie Linton,
Eddie O'Loughlin, Lou de Biase,
Stu Silfen, Mara Freedman,
Milton "Broadway Max" Brooks,
Tony Martell, Larkin Arnold,
Don Dempsey, Jerome Gasper,
Paris Eley, Scott Folks, the E/P/A
Family, and Benno Friedman

"I would like to dedicate
this album to my mother,
the late Gracie Washington."

Design: Paula Scher
Photography: Benno Friedman
Stylist: Mara Freedman
Makeup: Byron Barnes



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NEIL YOUNG

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1. SPIRIT OF SUMMER (Deodato) 5:33
2. NIGHTS IN WHITE SATIN (Hayward) 6:00
3. CARLY & CAROLE (Deodato) 3:38

Side 2
1. ALSO SPRACH ZARATHUSTRA (2001) (Deodato) 9:00
2. DO IT AGAIN (Becker/ Fagin) 6:29

Side 3
1. RHAPSODY IN BLUE (Gershwin) 8:50
2. SKYSCRAPERS (Deodato) 6:35

Side 4
1. SUPER STRUT (Deodato) 8:55
2. PRELUDE TO AFTERNOON OF A FAUN (Deodato) 5:13
3. PAVANE FOR A DEAD PRINCESS (Deodato) 4:08

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ML 4542
Berlioz
Harold in Italy
Op. 16
William Primrose, Viola, with Sir Thomas Beecham, Bart., conducting the Royal Philharmonic Orchestra
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Berlioz:
Horold in Itoly, Op. 16

BERLIOZ

HAROLD IN ITALY, Op. 16

William Primrose, Viola, with Sir Thomas Beecham, Bart., conducting The Royal Philharmonic Orchestra

Harold in Italy, a symphony in four movements with viola solo, is an intensely dramatic and lyric work that moves in spirit if not in letter in the flaming Byronic tradition of the early Nineteenth Century. In Berlioz' own words, his purpose in *Harold in Italy* was to write "for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality." "I wished," he said, "to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's *Childe Harold*." Berlioz' music has virtually nothing to do with Byron's text—Tovey speaks of Berlioz' "encyclopaedic inattention" to the poem. What the composer has done is to make use of the Byronic idea of a poet travelling in Italy and commenting on what he sees.

If Berlioz' own account can be credited, *Harold in Italy* owes its being to no less a person than the great violin virtuoso, Paganini. According to Berlioz' account, Paganini heard the *Fantastic* Symphony for the first time in 1833, and a few weeks later this man "with a long mane of hair, with piercing eyes, with a strange and haggard face" called upon Berlioz to ask him to write for him a work for viola, as Paganini had recently acquired "a marvelous viola, an admirable Stradivarius" which he wished to play in public.

At first Berlioz demurred. Why should Paganini not write his own viola concerto? But Paganini was insistent, saying "You are the only one I can trust for such a work." The result was that Berlioz undertook to compose "a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass." No sooner was the first movement completed than Paganini had a look at it. He frowned at the rests in the viola part. "There are too many rests for me," he exclaimed. "I must be playing all the time." So ended Paganini's personal involvement in the work. Berlioz' story has it that in 1838 Paganini, then a man so ill he could scarcely talk, heard *Harold in Italy* for the first time, and let Berlioz know through his son that "never before had he been so powerfully impressed at a concert," that Berlioz' music "had quite upset him," and that "if he did not restrain himself he should go down on his knees" to thank Berlioz for it.

Harold in Italy, which was played for the first time in November of 1834, is in four movements, each one bearing a descriptive title.

1. *Harold in the Mountains.* The subtitle of this movement is Scenes of melancholy, happiness and joy. There is a slow and grave introduction following which the solo viola announces the *Harold* theme that is to represent the brooding poet throughout the composition. Liszt, writing of the main body of this movement, says, "This *Allegro* builds against a magnificent background of nature a complex of repressed despair and exuberant joy, and the broken rhythms and harmonies of the polyphonic figures . . . serve here to express . . . the alternation of fancy, splendor, and sadness."

2. *March of the Pilgrims.* Strings proclaim the simple march theme which is interrupted by a passage for woodwinds and second violins representing the pilgrims singing their evening hymn. Berlioz remarked he wrote this march while sitting quietly at the fireside with his wife, and he predicted that it would "soon have a reputation." Among the imposing passages in this movement are the measures in which the solo viola provides an arpeggio accompaniment to the intoning by muted strings and woodwinds of the pilgrims' choral against a contrapuntal march played *pizzicato* in the bass.

3. *Serenade of a Mountaineer of the Abruzzi to his Mistress.* This short movement takes the place of the traditional *scherzo*. It opens with a lovely theme for oboe and piccolo accompanied by orchestral violas and woodwinds, the theme being reminiscent of the melodies Berlioz heard played on the *piffero*, or rustic oboe, in Italy. The English horn sings the melody of the serenade. The horn is joined by the solo viola, adding passionate intensity to the song.

4. *Orgy of the Brigands.* This movement begins at once with the frenzied orgy. It is interrupted by recollections of themes from the preceding movements—the pilgrim's march and the serenade, among others. The viola brings us the voice of Harold commenting soberly upon the licentiousness. The orgy resumes. Suddenly we hear the sound of the pilgrims' chant; Harold sobs and then is silent. The orgy continues. Berlioz himself wrote about this final movement as "that furious orgy where wine, blood, joy, all combined, parade their intoxication—where the rhythm sometimes seems to stumble along, sometimes to rush on in fury, and the brass seems to vomit forth curses and to answer prayer with blasphemies; where they laugh, drink, fight, destroy, violate, and utterly run riot."

Harold in Italy has two superlative interpreters on this record—the eminent viola virtuoso William Primrose, and Sir Thomas Beecham whose enthusiasm for and understanding of Berlioz' music have been a major factor in bringing about the great renascent interest in the French composer.

William Primrose, the son of an excellent violist, was born in Scotland, and he first studied the violin. He was urged to take up the viola by the great Ysayë, and be bas achieved great distinction with that instrument. He was for a number of years a member of the London String Quartet, and he has also done much orchestral work.

The cover for this recording of *Harold in Italy* was painted by the eminent artist Eugene Berman. Born in Russia, educated in Paris and stimulated by Italian Renaissance and Baroque art during his long journeys to that country, Eugene Berman, now an American citizen, has been with Berard and Tchelitcheff one of the founders and leaders of Neo-Romanticism in modern painting. Known for his architectural fantastic compositions and represented by his paintings in most important museum collections in the United States and France, Mr. Berman also has a long record of scenic designing here and abroad, having contributed major ballet productions to Ballet Theatre, the Ballet Russe de Monte Carlo, The American Ballet, Sadler's Wells and the Ballet of La Scala in Milan. Recently he has turned his stage activities to opera designing on various scales, from *Rigoletto* for the Metropolitan Opera to Gian-Carlo Menotti's *Amahl* for its TV production and for its performances by the New York City Center Opera as well as Pergolesi's *La Serva Padrona* for the opening of the miniature Eighteenth Century Italian theatre from Asolo of the Ringling Museum in Sarasota, Florida. He has prepared the production of Verdi's *La Forza del Destino* for the opening of the Metropolitan Opera's 1952-1953 season.

(Side 2, Band 1)

Sir Thomas Beecham has made many other superb recordings for Columbia Masterworks. Among them are the following:

Bizet: Carmen — Suite • Tchaikovsky: Capriccio Italien, Op. 45. With The Columbia Symphony Orchestra. ML 4287

Brahms: Concerto in D Major for Violin and Orchestra, Op. 77. With Isaac Stern, Violin, and The Royal Philharmonic Orchestra. ML 4530

Chabrier: Espoña — Rhapsody • Rossini: La Cambiale di Matrimonia — Overture. With The Royal Philharmonic Orchestra. AAL 11

Handel — Beecham: The Faithful Shepherd Suite • Haydn: Symphony No. 93 in D Major. With The Royal Philharmonic Orchestra. ML 4374

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Tschaikowsky

CONCERTO in D, Op. 35

HEIFETZ . . . . REINER

Chicago Symphony Orchestra

When in the spring of 1878 Tschaikowsky completed his Violin Concerto, he dedicated it and presented it to Leopold Auer, who was perhaps the most noted virtuoso, and certainly the greatest teacher of his time. The composer must have been bitterly disappointed when the master would not undertake the concerto, declaring it unplayable — so terrifying were its difficulties. The result was that, for three years, everyone was afraid; no one would play it until Adolf Brodsky defied its perils in Vienna, December 4, 1881. After a while Auer reconsidered his verdict, and the concerto, however adequately or inadequately it may have been played, became established among the five or six absolute masterpieces in the literature of the violin. Ironically, perhaps, it was Leopold Auer, aging but still the master-teacher, who introduced the music to the young prodigy of whom he was so proud — Jascha Heifetz.

There is no particular need to discuss this incandescent music analytically. It is not, and is not intended to be, a projection of the profound and passionate feelings of a Beethoven, the calculated dramatics or Olympian aloofness of a Brahms, though to be sure it is passionate, dramatic — at moments — full of sentiment, and in the narrowest and most precise sense, philosophical. Its purpose is to exploit — in and against a setting of voluptuous orchestral splendor — the ultimate tonal and technical resources of the violin. It succeeds.

It is impossible to dissociate Tschaikowsky's music from the folk music of his country, just as it was impossible and undesirable for the composer to dissociate himself from the Russian *melos*. Nevertheless, its influence is filtered through the mind and spirit of an urbane, a sophisticated artist; the resultant flavor is delicately touched with eschalot rather than with the earthier flavor of garlic.

Melancholy, sometimes progressing to abysmal depths, is another quality of Tschaikowsky's music so frequent as to be characteristic, but one finds little of it here. In the *canzonetta* (second movement) there is sometimes a certain wistfulness, but it is certainly not sad, nor persistent, though it is clearly Russian and typically Tschaikowsky. And in the final movement, the solitary flame of the solo violin sets off a conflagration of tone over rhythms of healthy violence and impetuous drive. One is convinced that the solo violin and the orchestra, alone or together, can do no more.

The possessor of this album holds in his hands a musical document of historical importance, a vessel containing a potent distillation of what is noblest and loveliest in human spirit and human achievement, and the means of evoking that loveliness whenever his own spirit hungers for it. Astronomers, and other scientists, are fascinated when two stars, or two living organisms, come into conjunction *while each maintains its separate identity,* and to this strange and rare phenomenon they apply one of the most curious and rarest words in the English language—"syzygy." In the field of music, and in its history, the present recording is precisely a parallel; for the constellation, in permanent form, of stars of the magnitude of Heifetz and Reiner is rare and memorable. And the line of syzygy, that both connects and separates these luminaries, is the great Chicago Symphony Orchestra.

Heifetz, a figure of towering eminence in the long history of the violin, approaches this concerto with a degree of intimacy and enthusiasm that is, perhaps, his alone, and Reiner brings to bear upon the work presented here the master-musicianship that has distinguished him among the world's most notable conductors of symphonic, operatic and other concerted music.

Notes by CHARLES O'CONNELL

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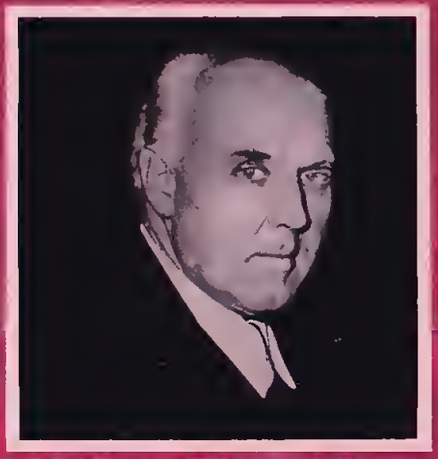
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Ludwig van Beethoven

CONCERTO N. 5 IN MI BEMOLLE MAGGIORE PER PIANOFORTE E ORCHESTRA, OP. 73 "IMPERATORE"

Registrazione dal vivo
New York 25.3.1956



Walter Gieseking



Guido Cantelli

New York Philharmonic Orchestra

Cetra

CONCERTO live

LO 521

Ludwig van Beethoven
(1770-1827)

CONCERTO N. 5
IN MI BEMOLLE MAGGIORE,
PER PIANOFORTE E ORCHESTRA
OP. 73 "IMPERATORE"

Walter Gieseking, pianoforte
New York Philhermonic Orchestra
Direttore: Guido Cantelli

Registrazione dal vivo
New York 25.3.1956

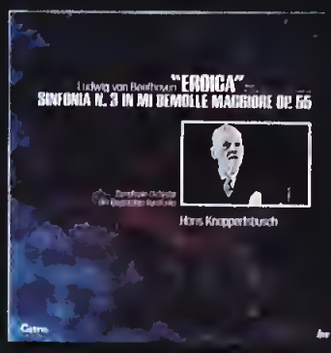
Lato 1
1. Allegro

Lato 2
2. Adagio un poco mosso
3. Rondò (Allegro - Più allegro)

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LO 502 (2)



LO 512



LO 504



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RIMSKY KORSAKOV

Scheherazade

STUTTGART SYMPHONY ORCHESTRA

HEINZ HOEFER, conductor

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RIMSKY-KORSAKOV

Scheherazade

STUTTGART SYMPHONY ORCHESTRA
HEINZ HOEFER, conductor

SIDE A

THE SEA AND SINBAD'S VESSEL

THE TALE OF THE PRINCE KALENDER

SIDE B

THE YOUNG PRINCE AND THE PRINCESS

FESTIVAL AT BAGDAD

THE SEA

THE WRECK

CONCLUSION

The story line of the music af Scheherozode is summed up in on explonatory preface: "The Sulton af Schahrior persuaded of the falseness ond foithlessness of women, had swarn to put ta death eoch ane af his wives ofter the first night. But the Sultano Scheherazade soved her life by interesting him in toles which she told him during the thousond and one nights. Pricked by curiosity, since she left the endings for the following nights, the Sultan put off is wife's executian from doy to doy, ond ot lost he gave up his bloody ooth.

Mony morvels were told ta Schahriar by the Sultana Scheherozade. For her stories the Sultono borrowed fram the poets their verses, from folk songs the words; ond she strung the toles ond odventures together.

Many years before Scheherazade wos written, Rimsky-Korsokov laid the foundations for it; when he wos an o visit ta the Crimea an the Black Sea Coost on a tour af duty as chief inspectar of the Czar's Naval Bands. He later wrate: "It was while hearing the gypsy music of Bokhchisaroy that I first became acquainted with Orientol music in its notural state, sa to speak, and I believe I caught the main features of its character . . . in those days the streets of Bakhchisaray, fram morning till night, rang with music, which Oriental Natians sa lave . . ." obviously, Rimsky-Korsakov turned his experiences ta gaad accaunt when the time came to write Scheherazade.

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* Formerly titled "Jecob Wrestling The Angel"
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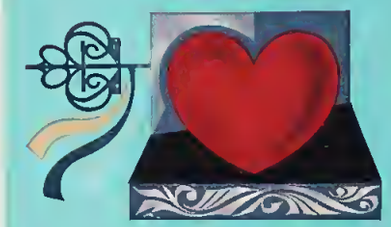
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MENDELSSOHN: *No. 1 in E-Flat, Op. 12: Second Movement*
SCHUMANN: *Op. 41, No. 1 in A Minor: Second Movement*
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DVORAK: *No. 6 in F, Op. 96: Second Movement*



THE PAGANINI QUARTET

HENRI TEMIANKA, *1st Violin*
GUSTAVE ROSSEELS, *2nd Violin*
CHARLES FOIDART, *Viola*
ADOLPHE FREZIN, *'Cello*

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THE HEART OF THE STRING QUARTET

This recording contains eight complete movements from string quartets by some of the world's greatest composers. Hear them once, and it becomes clear that no music could be more satisfying to listen to, more lasting in its enjoyment.

The Paganini Quartet, in recording these pieces, addresses itself not only to those already addicted to chamber music, but to all who have been waiting for an introduction into the realm of the great string quartet literature. The lovable melodies of Haydn, the exquisite elegance of Mozart, the tenderness and exuberance of the young Beethoven, Schubert's lilting Viennese tunes, Tchaikovsky's Slavic melancholy, Dvořák's romantic lyricism, the dashing brilliance of Schumann, and the elfin Mendelssohn — they are all represented here. As you listen to them, you will find yourself being led gently and pleasurably across the golden history of the string quartet.

The Paganini Quartet

HENRI TEMIANKA ..... *1st Violin*
GUSTAVE ROSSEELS ..... *2nd Violin*
CHARLES FOIDART ..... *Viola*
ADOLPHE FREZIN ..... *'Cello*

SIDE 1

Band 1—*Serenade* from *Quartet in F, Op. 3, No. 5* (Haydn)

Haydn is usually referred to as the Father of the string quartet. It was be who first took a major interest in it and established its classic form. In the course of a full and industrious life he composed the phenomenal total of 83 quartets, a number never approached by any of his successors (Beethoven wrote 17, Schubert and Mozart some 20, Brahms 3, Debussy and Ravel 1).

A serenade in Haydn's day was usually a musical act of courtship. The suitor would stand at night under the balcony of his beloved's house and sing his love song, accompanying himself on some plucked instrument like a lute or mandolin. Haydn, in the present composition, gives the second violin, the viola, and 'cello a mandolin-like accompaniment plucked with the fingers (pizzicato) while the first violin sings its pure nocturnal love song.

Band 2—*Minuet* from *Quartet No. 15, in D Minor, K. 421* (Mozart)

The exquisite elegance and perfection of Mozart's style could not be better epitomized than by the movement included in this series. Busoni said of him, "He seea everything from a higher vantage point than ordinary mortals; consequently, everything scems a little smaller to him."

Mozart's miraculous mastery of form and perspective is only one aspect of his genius. The quality of his music ranges from infinite grace to aoul-searching profundity, aa exemplified in his great *G Minor Quintet* and the opera *Don Giovanni.*

Band 3—*Andante cantubile con variazioni* from *Quartet in A, Op. 18, No. 5* (Beethoven)

Beethoven is often referred to as the Titan, the genius who was distinguished from all others in that he expressed in his music every emotion known to man from jubilation to the depths of despair. In this sense he was perhaps the most intensely human composer of them all. The tragedy of his life, with its early deafness and isolation, the grandeur and elevation of musical expression to which Beethoven was lifted in his loneliness profoundly appeal to the human imagination and have inspired more biographers, from Romain Rolland to Eduard Herriot, than any other composer.

When Beethoven wrote the present work, however, he was still a very young man, talented and on the threshold of a great career, with no inkling of the tragedy to come. The music of Op. 18, No. 5 is full of tenderness and buoyancy, with a touch of Breughelian exuberance that takes one straight back to Beethoven's Flemish forefathers.

Band 4—*Finale* from *Quartet No. 10, in E-Flat, Op. 125, No. 1* (Schubert)

The romantic genius of this great Viennese master is primarily identified with his songa, of which there are more than 600, his *Unfinished Symphony*, and such works as the *Trout Quintet.* But Schubert wrote many very important chamber music works, among them the great *Quintet, Op. 163*, one of the great pinnacles of all music. Most of the 30 years of Schubert's brief life-apan were one unceasing well-spring of sublime melody, much of which has found its way into the national folk song heritage of Germany and Austria. There is a Viennese lilt to many of his tunes, a mixture of the most light-hearted gaiety and tender sentiment, and some of Schubert's work abounda with lovely Austrian dance tunes. Toward the end of his life, his works became filled with forebodings of hia early death and plumbed the depths of despair and tragedy. The movement included in this recording waa written by Schubert at the age of 15 or 16.

SIDE 2

Band 1—*Cunzonetta* from *Quartet No. 1, in E-Flat, Op. 12* (Mendefsaohn)

Mendelssohn, along with Schubert, Weber, Chopin, and Schumann was one of the great Romantics of the early 19th Century. The feverish flame of their geniua burned brightly but briefly. Each died in his thirties, only Schumann surviving another decade or so. At the age of 16, Mendelssohn was already writing some of bis most finished masterpieces, such as tbe *Octet for Strings.* Mendelssohn was uniquely distinguished for his elfinlike scherzi filled with the same fairylike atmosphere of enchantment for which his orchestral score to Shakespeare's *Midsummer Night's Dream* bas become famous. The present Canzonetta, an early work, has the same quality in its middle section.

Band 2—*Scherzo* from *Quartet in A Minor, Op. 41, No. 1* (Schumann)

One of the great German Romanticists of the first balf of the 19th Century, Schumann started out as a student of law and a concert pianist. An interesting feature about Schumann's career as a composer is that practically all his chamber music compositions were written within one year. His three string quartets, the piano quartet, and the famous piano quintet, whicb the Paganini Quartet has recorded with Artur Rubinstein, all were written in 1842. The Scherzo included here is an extremely brilliant piece featuring a special bowing technique (spiccato) that keeps all four players on their mettle.

Band 3—*Andante cantabile* from *Quartet in D, Op. 11* (Tchaikovaky)

While Dostoyevsky and Tolstoi were writing their immortal novels, Tchaikovsky was depicting the Russian soul in another medium. The savage vitality and brooding melancholy of his people fill the massive canvases of his symphonies, concerti, and stage works. In the famous *Andante cantabile* from the early *Quartet, Op. 11*, Tchaikovsky chooses the more intimate framework of the quartet to express a mood of typical Slavic sadness. The first violin carries the melody, the other instruments mostly providing accompaniment.

Band 4—*Lento* from *American Quartet No. 6, in F, Op. 96* (Dvořák)

While Tchaikovsky dwelt upon the melancboly side of the Slavic genius, Dvořák's music is full of color, cbarm, and careless gaiety. He and Smetana are the two great national representatives of Czechoslovakia's 19th-Century music. Both were profoundly influenced by the folk music of their own country. Dvořák, however, was also greatly impressed by the Indian and Negro folk songs he came to know during an extended stay in the United States. The *New World Symphony* and the *American Quartet* were the outcome of this visit. The slow movement of thia latter work, represented in this recording, gives a part of paramount importance to the 'cello.

Notes by HENRI TEMIANKA

* * *

Recent recordings by The Paganini Quartet include Verdi's *Quartet in E Minor* (LM-37) and Schumann's *Quintet in E-Flat, Op. 44*, with Artur Rubinstein, Pianist (LM-1095).

THE HEART OF THE STRING QUARTET

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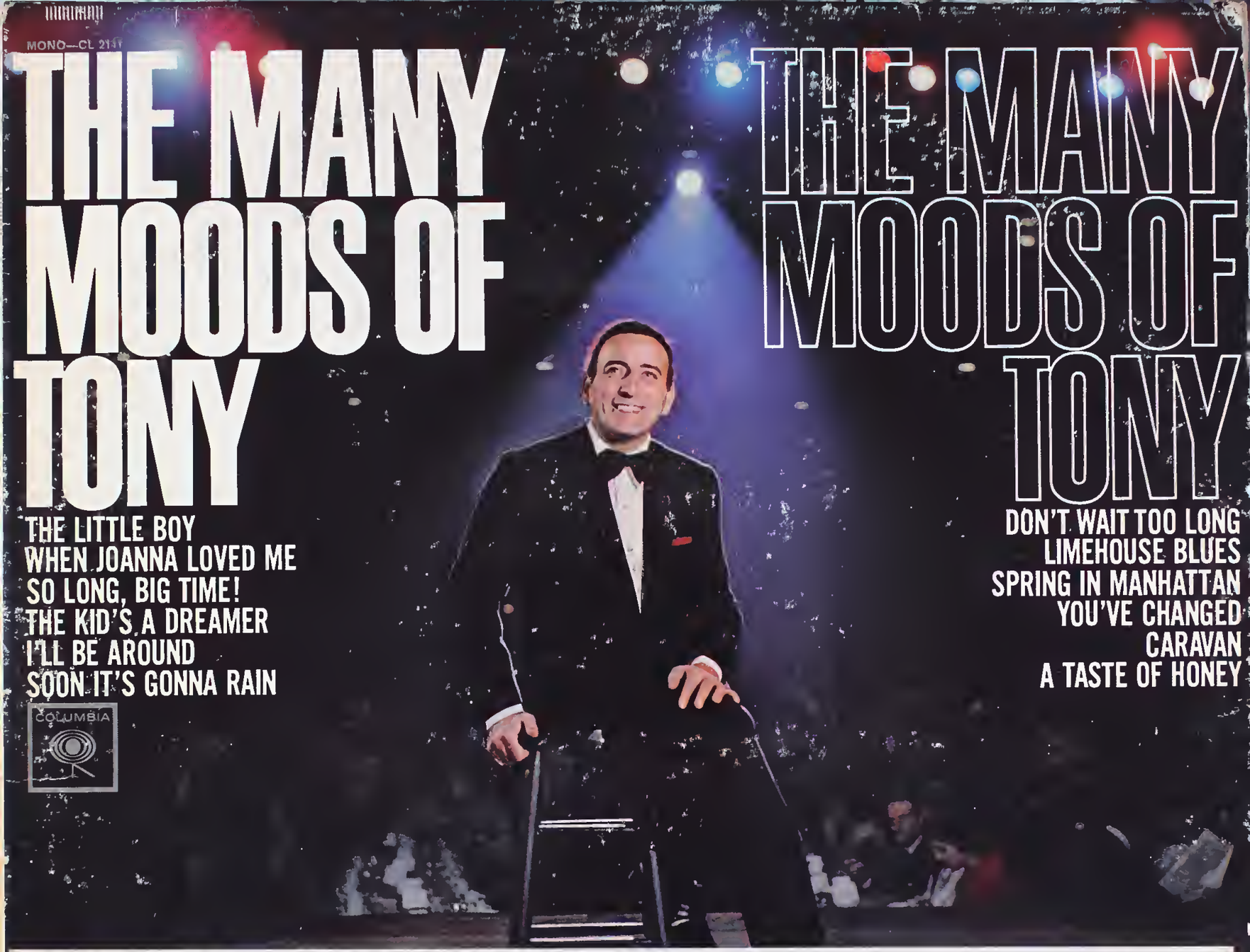
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MONO—CL 2141

THE MANY MOODS OF TONY

THE LITTLE BOY
WHEN JOANNA LOVED ME
SO LONG, BIG TIME!
THE KID'S A DREAMER
I'LL BE AROUND
SOON IT'S GONNA RAIN

COLUMBIA



THE MANY MOODS OF TONY

DON'T WAIT TOO LONG
LIMEHOUSE BLUES
SPRING IN MANHATTAN
YOU'VE CHANGED
CARAVAN
A TASTE OF HONEY

COLUMBIA RECORDS RADIO STATION SERVICE ■ NOT FOR RESALE FOR CL 2141

SIDE 1

THE LITTLE BOY	Edwin H. Morris & Co., Inc. (ASCAP)	2:22
WHEN JOANNA LOVED ME	Edwin H. Morris & Co., Inc. (ASCAP)	3:05
A TASTE OF HONEY	Songfest Music Corp. (ASCAP)	2:51
SOON IT'S GONNA RAIN	Chappell & Co., Inc. (ASCAP)	3:40
THE KID'S A DREAMER (The Kid From Fool's Paradise)	Jewel Music Publ. Co., Inc. (ASCAP)	2:34
SO LONG, BIG TIME!	Harwin Music Corp. (ASCAP)	3:51
		18:48

SIDE 2

DON'T WAIT TOO LONG	Panther Music Corp. (ASCAP)	2:36
CARAVAN	American Academy of Music, Inc. (ASCAP)	2:42
SPRING IN MANHATTAN	Bregman, Vocco & Conn, Inc. (ASCAP)	2:32
I'LL BE AROUND	Regent Music Corp. (BMI)	3:05
YOU'VE CHANGED	Melody Lane Publications, Inc. (BMI)	3:16
LIMEHOUSE BLUES	Harms, Inc. (ASCAP)	3:21
		17:57

63:51 PUR
WFUV 164

Stereo—CS 8941
Monaural—CL 2141

THE MANY MOODS OF TONY

THE MANY MOODS OF TONY

TONY BENNETT
With
The Ralph Sharon Trio
Ralph Sharon, piano/Hal Gaylor, bass/Billy Exiner, drums
Featuring BOBBY HACKETT on cornet

THE MANY MOODS OF TONY...are reflected in the unmistakable Bennett voice . . . the distinctive Bennett beat . . the unique Tony Bennett manner.

A dozen songs . . . a dozen moods bear the stamp of a man whose voice turns nightclub, television, record album performances into private conversations . . . songs into experiences.

COLUMBIA

THE LITTLE BOY
Arranged and Conducted by Dick Hyman

WHEN JOANNA LOVED ME
Arranged and Conducted by Marty Manning

A TASTE OF HONEY
Arranged and Conducted by Dick Hyman

SOON IT'S GONNA RAIN

THE KID'S A DREAMER
Featuring BOBBY HACKETT on cornet

SO LONG, BIG TIME!
CONDUCTED BY THE COMPOSER, HAROLD ARLEN
Arranged by Marty Manning

Produced by Ernie Altschuler

DON'T WAIT TOO LONG
Arranged and Conducted by Dick Hyman

CARAVAN
Arranged and Conducted by Ralph Sharon
Featuring Chico Hamilton on drums

SPRING IN MANHATTAN
Arranged and Conducted by Don Costa
Featuring The Will Bronson Singers

I'LL BE AROUND
Arranged and Conducted by Dick Hyman
Featuring BOBBY HACKETT on cornet

YOU'VE CHANGED
Arranged and Conducted by Ralph Sharon
Featuring The Noteworthies

LIMEHOUSE BLUES
Arranged and Conducted by Dick Hyman
Featuring Dick Hyman on Organ

Bobby Hackett appears through the courtesy of Epic Records.
Dick Hyman appears through the courtesy of Command Records.

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

SIDE I		
THE LITTLE BOY	Edwin H. Morris & Co., Inc. (ASCAP)	2:22
WHEN JOANNA LOVED ME	Edwin H. Morris & Co., Inc. (ASCAP)	3:05
A TASTE OF HONEY	Songfest Music Corp. (ASCAP)	2:51
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I'LL BE AROUND	Regent Music Corp. (BMI)	3:05
YOU'VE CHANGED	Melody Lane Publications, Inc. (BMI)	3:16
LIMEHOUSE BLUES	Harms, Inc. (ASCAP)	3:21
		17:57

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George Maharis sings!

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George Maharis sings!

I WANT TO BE WANTED
IT'S ALL IN THE GAME
I'LL NEVER SMILE AGAIN
MOON RIVER
CAN'T HELP FALLING IN LOVE
HURT

TEACH ME TONIGHT
YOU MUST HAVE BEEN A BEAUTIFUL BABY
(Get Your Kicks on) ROUTE 66!
MY KIND OF GIRL
WITCHCRAFT
AFTER THE LIGHTS GO DOWN LOW

Produced by Robert Morgan

On April 5, 1960, George Maharis, familiar to millions as "Buz" on television's Route 66 series, was preparing for an appearance on a Roy Rogers-Dale Evans television special. Asked what he would like to do for his "guest spot" on the program, he answered crisply, "Sing." Sing he did, and well. Whatever feeling of delighted surprise program viewers and the other members of the cast may have felt, to Maharis singing was a familiar, if not old, story.

A native New Yorker, he entered the entertainment world via the nightclub and band circuit. Although his earliest aspirations had centered around space travel, notable success as the singing lead in an original student production at his high school in Flushing convinced him that a singing career would be far less speculative. Immediate plans in this direction gave way to three years service in the Marines, but when he returned to civilian life he began voice lessons in earnest, concurrently holding down a vocal spot with several local bands. Later, George performed in musical summer stock, and sang with a trio called The Singing Mariners, touring some of the plushier hotels and clubs in the Midwest.

The intimate, personal style George evolved in those club dates shows to full and striking advantage in his debut album, *George Maharis Sings!* Backed by conductor Robert Mersey's expert arrangements, he moves through twelve mood ballads with all the smooth know-how with which he travels along Route 66. From the opener, *I Want to Be Wanted*, straight through the closer, *After the Lights Go Down Low* (by way, perhaps unsurprisingly, of *Route 66!*), George Maharis reveals a quiet but assertive strength, a rugged appeal that expresses musically one critic's appraisal of his dramatic ability: "George Maharis acts with force and a certain animal charm."

Soon after George decided to extend his range of performing talents to include acting, he appeared in highly successful Off-Broadway productions of Jean Genêt's *Deathwatch* and Edward Albee's *Zoo Story*. His brilliant performance as the tragic psychopath in *Zoo Story* led to a featured role in Otto Preminger's film, *Exodus*.

George Maharis' interpretations of the ballads in this album reflect the highly creative and individual nature of a young actor who is seeking, and finding, new means of self-expression.

CURTIS F. BROWN

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

SIDE I		
I WANT TO BE WANTED—Leeds Music Corp. (ASCAP)		2:46
IT'S ALL IN THE GAME—Remick Music Corp. (ASCAP)		2:25
I'LL NEVER SMILE AGAIN—Pickwick Music Corp. (ASCAP)		2:43
MOON RIVER—Famous Music Corp. (ASCAP)		3:06
CAN'T HELP FALLING IN LOVE—Gladys Music, Inc. (ASCAP)		3:18
HURT—Miller Music Corp. (ASCAP)		3:19
		18:03

SIDE II	
TEACH ME TONIGHT—The Hub Music Co. (ASCAP)	2:52
YOU MUST HAVE BEEN A BEAUTIFUL BABY—Remick Music Corp. (ASCAP)	1:48
ROUTE 66!—E. H. Morris & Co., Inc. (ASCAP)	2:20
MY KIND OF GIRL—Hollis Music, Inc. (BMI)	2:58
WITCHCRAFT—E. H. Morris & Co., Inc. (ASCAP)	2:20
AFTER THE LIGHTS GO DOWN LOW—Harvard Music, Inc. (BMI)	3:00
	15:43

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'Songtime 20th'

FORGE RECORDS
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37040

Welcome To Songtime 20th



John DeBrine, Host on Songtime

What do we mean by this? Very simple. Songtime 20th represents the highlights of my being in New England 20 YEARS. It includes some of the people, and some of the incidents and it all centers around the one word that has occupied most of my thinking and time for 20 years . . .

. . . . . THAT'S RADIO. SONGTIME ON THE AIR!

Dr. George Sweeting, Cliff Barrows, George Beverly Shea, Jim Vaus, Dr. James T. Rider, Percy Crawford, Dr. Donald Grey Barnhouse, Dr. Bob Jones, Sr., F. Nelson Blount, Blair Richardson, Ed Lyman, and Steve Brown--these plus many more are part of Songtime 20th. Many others should be included, of course. Maybe that will be Songtime 21st!

The purpose of this special record is to take you on a very meaningful walk with the wish that Romans 10:17 will happen to you as it has to me!

Faithfully yours,

John DeBrine

This is where Songtime Started



John DeBrine on the Air eveninge on WMEX...in the early 50's.



The many volunteers who make it poseible for you to receive the Songtime mail.



Ernest accepting the challenge of meeting the mailing deadline

This is Where Songtime Expanded



John DeBrine and F. Nelson Blount at Edaville Railroad.



Dan Hiller making copies of the Master tape which are mailed to the stations.



Mrs. Kay Sharp answering YOUR mail and trying to figure out your requests

Thie is the Way Songtime Looke Now



John DeBrine and Dan Hiller ON THE AIR from our Side Walk Studios in Rockland, Mass



The new Conn Memorial organ.



This might be called WHY we are moving the offices!



Ed Banks getting ready to take Songtime on location



The Computer Dept. which stores all our vital information



Dan Hiller getting the portable studio ready to go on location

PHOTOGRAPHY BY BILL BLOUNT


CHL 15


CHL 14

STEREO

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FEDERICO 'C' CIAO...



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LIVING STEREO

RCA VICTOR

A "New Orthophonic" High Fidelity Recording

MR. LUCKY GOES Latin

COMPOSED AND CONDUCTED BY

HENRY MANCINI



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MR. LUCKY GOES Latin

COMPOSED and CONDUCTED by

HENRY MANCINI



Produced by DICK PEIRCE

Cover designed by Don Peters
Recording Engineer: Al Schmitt

Recorded at RCA Victor's Music Center of the World, Hollywood, California.

SIDE ONE

- **Mr. Lucky (Goes Latin)** (2:13)
- **Lujon** (2:37)
- **Tinpañola** (2:04)
- **Rain Drops in Rio** (2:42)
- **Siesta** (2:50)
- **The Dancing Cat** (2:57)

SIDE TWO

- **Cow Bells and Coffee Beans** (3:03)
- **The Sound of Silver** (2:31)
- **Tango Americano** (2:42)
- **No-Cal Sugar Loaf** (2:05)
- **Blue Mantilla** (2:30)
- **Speedy Gonzales** (1:42)

Public performance clearance—ASCAP.

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The Music from "Peter Gunn" LPM/LSP-1956
More Music from "Peter Gunn" LPM/LSP-2040
The Mancini Touch LPM/LSP-2101
Music from "Mr. Lucky" LPM/LSP-2198
The Blues and the Beat LPM/LSP-2147
Music from the Motion Picture Score "High Time" LPM/LSP-2314

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Too frequently, the term "Latin Music" refers to wild, exotic and primitive rhythms. Although the rhythm is certainly a part of Latin music, there should obviously be more to it than that. And there is. When properly presented, there is melody, romance, humor and sophistication.

These are the elements emphasized in this album. The exotic rhythms are there, but the real accent is on romantic melodies, intriguing sounds and sophisticated humor . . . the stocks-in-trade of the incomparable Henry Mancini and his suave friend, Mr. Lucky. Lucky is on hand, too, his now famous theme gone delightfully native. Every selection shows overwhelming evidence of (to steal the title of one of his recent albums) "The Mancini Touch." The listener will find all of the taste and musicianship which have made Mancini one of the nation's top composer-arranger-conductors, plus some new glimpses into his creative (and frequently whimsical) imagination.

Contributing their fair share to the unusual sounds are such outstanding musicians as Ronny Lang, reeds; Dick Nash, baritone horn; Vince DeRosa, French horn; Bob Bain and Laurindo Almeida (both courtesy of Capitol Records, Inc.), guitars and mandolins; Bobby Hammack, Hammond organ; Jimmy Rowles, tinpañola (Brazilian piano); and Erno Neufeld, concertmaster of the large string section. The four percussionists are Shelly Manne (courtesy of Contemporary Records, Inc.), Frank Flynn, Larry Bunker and Milt Holland.

All in all, the album goes a long way toward proving that Latin music can and should be suave, polished and sophisticated. If you still don't believe it, ask Mr. Lucky.

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PHILIPS

doing my thing

paul mauriat & his orchestra

hey jude
those were the days
i say a little prayer
abraham, martin & john
elenore
chitty, chitty, bang bang
5 more great new mauriat originals







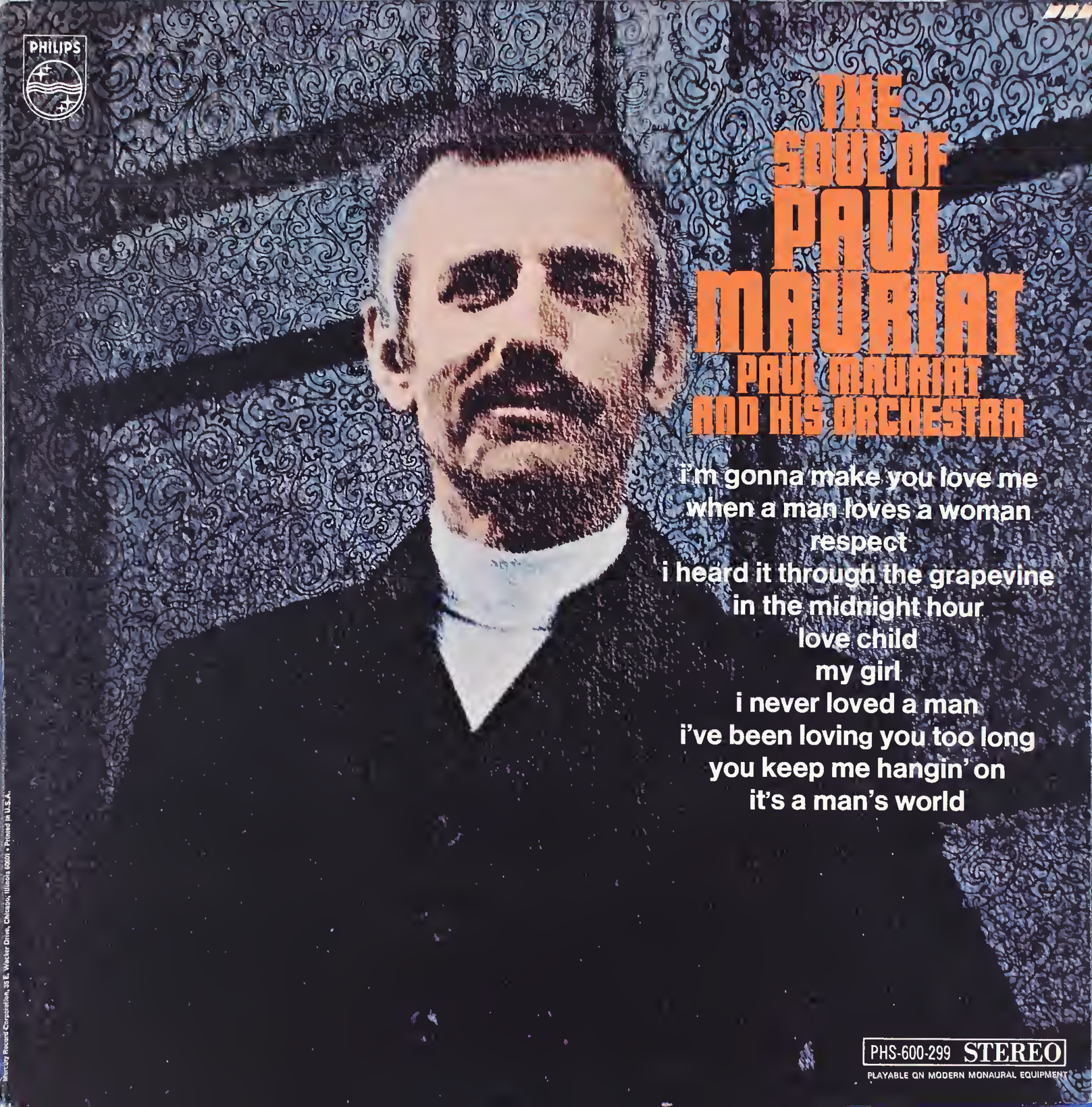












PHILIPS
THE SOUL OF PAUL MAURIAT
PAUL MAURIAT AND HIS ORCHESTRA
i'm gonna make you love me
when a man loves a woman
respect
i heard it through the grapevine
in the midnight hour
love child
my girl
i never loved a man
i've been loving you too long
you keep me hangin' on
it's a man's world
PHS-600-299 STEREO
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STEREO PHS-600-299

I'M GONNA MAKE YOU LOVE ME
J. Ross/K. Gamble/J. Williams/Act Three Music/(BMI)/2:45

I NEVER LOVED A MAN
R. Shannon/Pronto Music Inc. & Fourteenth Hour Music Inc./(BMI)/2:45

I'VE BEEN LOVING YOU TOO LONG
O. Redding/East Memphis Music Corp.,
Time Music Co., Inc., & Curtom Publ. Co./(BMI)/3:32

YOU KEEP ME HANGIN' ON
B. Holland/L. Dozier/E. Holland/Jobete Music Co. Inc./(BMI)/3:03

IT'S A MAN'S WORLD
B. Newton/T. Wright/Try Me Music Inc./(BMI)/3:02

WHEN A MAN LOVES A WOMAN
C. Lewis/A. Wright/Pronto Music Inc. & Quinvy Music Corp./(BMI)/2:47

RESPECT
O. Redding/East Memphis Music Corp./
Time Music Co. Inc. & Redwel Music Co. Inc./(BMI)/2:32

I HEARD IT THROUGH THE GRAPEVINE
B. Strong/N. Whitfield/Jobete Music Co. Inc./(BMI)/2:39

IN THE MIDNIGHT HOUR
W. Pickett/S. Cropper/Colillion Music Inc. &
East Memphis Music Corp./(BMI)/2:23

MY GIRL
W. Robinson/R. White/Jobete Music Co. Inc./(BMI)/2:38

LOVE CHILD
P. Sawyer/D. R. Taylor/F. Wilson/D. Richard/
Jobete Music Co. Inc./(BMI)/2:46

SOUL...

Once upon a long time ago, Chubby Checker was king of the twist, and the Beach Boys were singing about the glories of surfing, and the folk folks were reminding us of the flaws in our society and there was also a lot of wild I-love-my-hot-rod type of music. But something else was happening. It was building up in two different cities—Detroit and Memphis, a wild, uninhibited music, rooted in gospel and rhythm and blues. Soon it could no longer be contained on specialized radio stations but began spilling all over the dials.

Soul was the word. Brown-eyed soul and blue-eyed soul, soul food, soul sound, soulful, soul man. Its meaning was clear: soul was real and from the heart. Soul was and is sweeping the country. And it's here to stay.

...AND MAURIAT

Paul Mauriat, the amazing French musician, has in an incredibly short time swung to the very top of the music world. With a string of best selling records to his credit (*Love Is Blue* has now passed the 2,000,000 mark), he can say goodbye to the days when he backed popular singers. He's the main attraction now, and will shortly be arriving in the United States for his first extensive concert tour in this country.

But the question is, what's this guy really know about soul? Well, "soul" is undeniably the most American kind of music to come along since jazz roared out of those New Orleans bordellos fifty years ago. But the concept of soul, like music, is international. Mauriat has exhibited his share of the commodity on more than one occasion. But this has been a "soul style." "Soul sound" like that of The Supremes, the late Otis Redding, James Brown and many others, is a source of a different color. But it too has crossed the Atlantic and is as popular in Paris as in Philadelphia.

This is the music that Mauriat has chosen for his "soul" album. The Motown sound of The Supremes (*I'm Gonna Make You Love Me* and *Love Child*), the Memphis sound of Otis Redding (*I've Been Loving You Too Long*) and Redding by way of Aretha Franklin (*Respect*). Wilson Pickett's *Midnight Hour* and Percy Sledge's *When A Man Loves a Woman* are here. *I Heard It On The Grapevine* has already had two hit versions, by Gladys Knight and Marvin Gaye, but like all of Mauriat's arrangements, this one is quite different from the originals, yet no less soulful.

Afro bongos, skittering strings, and Mauriat's signature-music cascades make for a different serving of soul food. More like soul cuisine à la Français. But it's tasty enough for any musical craving. Bon appetite.

Richard S. Lochte



PHS 600—292 Doing My Thing



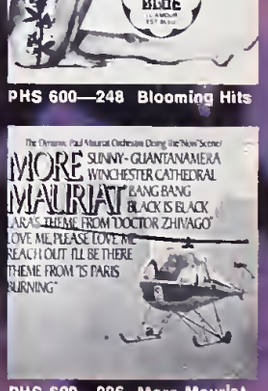
PHS 600—280 Prevailing Airs



PHS 600—270 Mauriat Magic



PHS 600—248 Blooming Hits



PHS 600—226 More Mauriat



PHS 600—215
Of Vodka and Caviar

PAUL MAURIAT — THE SOUL OF PAUL MAURIAT — PHILIPS

In Memoriam

RT. REV. CHARLES A. DONAHUE, V.F.

REV. JOHN P. REDDING, S.T.D.

REQUIEM

Opus 48

Gabriel Faure

A memorial concert presented
on Sunday evening, March 21, 1965

ST. THERESA'S CHURCH

West Roxbury, Mass.

Most Rev. Jeremiah F. Minihan, Pastor

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STEREO
"360 SOUND"

COLUMBIA

JOYFULLY YOURS

THE JESUS AND MARY CHORAL GROUP

Novices and Religious of Jesus and Mary
Under the direction of Mother Marie Laetitia, R.J.M.



IT'S A LOVELY DAY TOMORROW
OH, WHAT A BEAUTIFUL MORNIN'
A DREAM IS A WISH YOUR HEART MAKES
WITH A SMILE AND A SONG
LOOK FOR THE SILVER LINING
WITH THESE HANDS

LET A SMILE BE YOUR UMBRELLA (On A Rainy Day)
CATCH A FALLING STAR
CHANTEZ, CHANTEZ
WHILE WE'RE YOUNG
I HEARD A FOREST PRAYING
A LITTLE WHITE CHURCH

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Columbia studios have been designed with uniform sound characteristics and are equipped with sixteen-channel consoles and custom-calibrated multi-track tape machines engineered and built to Columbia's own specifications. The microphones used are chosen for their individual sound properties depending upon the orchestration, the artist and the concept of the producer of the recording. Some of the microphones are the Sony C37A, Telefunken-Neumann's U67, U47, M49B, KM51A, KM56, the AKG's C60, C12 and Electro Voice 655C. Only high-output tape affording maximum signal to noise ratio is used. Such tape, of great tensile strength and thickness, additionally aids in the elimination of print-through and reduction of distortion and hiss.

The reduction of the original multi-track tape to the final master tape is performed on editing consoles hand-toeled by Columbia's engineering staff to accommodate any number of channels. The transfer of master tape to master lacquer is made via a Westrex or Ortofon cutter installed on a Scully lathe equipped with automatic variable pitch and electronic depth controls. Before production is begun, a master pressing is compared to the final tape (A-B checked). It is only after the recording has passed this critical test that Columbia's engineers give the final approval for manufacture, secure in the knowledge that each Stereo *360 SOUND* disc will have the same full-bodied, multi-dimensional sound as that originally recorded in the studio.

Produced by
Ernie Altschuler

Stereo—CS 8806

COLUMBIA

JOYFULLY YOURS
THE JESUS AND MARY CHORAL GROUP

Novices and Religious of Jesus and Mary

Under the Direction of Mother Marie Laetitia, R.J.M.

LET A SMILE BE YOUR UMBRELLA (On a Rainy Day)

CATCH A FALLING STAR
Solo by Mother St. Denise, R.J.M.

CHANTEZ, CHANTEZ

WHILE WE'RE YOUNG

I HEARD A FOREST PRAYING

A LITTLE WHITE CHURCH

IT'S A LOVELY DAY TOMORROW
OH, WHAT A BEAUTIFUL MORNIN'
Solo by Mother St. Denise, R.J.M.

A DREAM IS A WISH YOUR HEART MAKES
Solo by Mother Mary of Joy, R.J.M.

WITH A SMILE AND A SONG
Solo by Mother St. Denise, R.J.M.

LOOK FOR THE SILVER LINING

WITH THESE HANDS
Solo by Mother Mary of Joy, R.J.M.

Congregation of Jesus and Mary
Hyattsville, Maryland

Dear Listener and Friend,

JOYFULLY YOURS, we offer an innocent bouquet of love-shared melody. All the joy in our young hearts sings out to each of you as a wild flower in the field smiles at the sunshine, carefree and serene. May our love lend sweetness to your busy days in its longing to create, to gladden and perfect the melody in your own heart, in its desire to burst into springtime freshness when "all the sounds of the earth are like music." Come, let us taste together the sheer joy of being alive.

Love's moving force brings back its own gift, and we in turn are "made new" by your generous praise and your devotedness to our cause. For all your happy encouragement we are deeply grateful. Our offering is most particularly a tribute to those who have been closest to our musical growth: Dr. John Paul, head of the music department at the Catholic University of America, and his assistant, Michael Cordovana; Ray Haney, composer of "These Things I Wish for You," title song of our previous release (CL 1884/CS 8684*); Charlie Byrd, internationally known guitarist who accompanies four songs in this album, and most of all our album producer Ernie Altschuler, for whom we sing "A Little White Church."

May you savor each little grace note sung for you as the grass grows green, the trees blossom with fair flowers, and the little birds sing and chirp their own joyousness at being God's own. If perchance your spring surprises you with a "rainy, rainy day" just "let a smile be your umbrella"—ours for you and yours returned.

As a child gives spontaneously a bunch of flowers, we give you our love "with a smile and a song" and . . . a prayer.

Joyfully yours,
Mother Mary Immaculata, R.J.M.

*Stereo



Mother Marie Laetitia, R.J.M. *Mother Mary Immaculata, R.J.M.*

Charlie Byrd appears through the courtesy of Riverside Records

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LN 24307

the doodletown pipers

BORN FREE / SOMETHIN' STUPID
WINCHESTER CATHEDRAL
SOMEWHERE, MY LOVE
SWEET MARIA / LET'S FALL IN LOVE
ALMOST PERSUADED
MUSIC TO WATCH GIRLS BY
YOUNG AT HEART / SPANISH FLEA

sing-along '67



EPIC

Produced by Stu Phillips.
Arranged by Jimmy Bryant.

Conceived and Directed by Ward Ellis and George Wilkins.

Doodletown Pipers' Clothing by Mister Marty of California.

the doodle town pipers
sing-along '67

			SIDE I	SIDE II		
MUSIC TO WATCH GIRLS BY	2:33	ASCAP		WINCHESTER CATHEDRAL	2:24	ASCAP
BORN FREE (From the Columbia Picture "Born Free")	2:35	BMI		ALMOST PERSUADED	2:50	BMI
SWEET MARIA	3:19	BMI		SPANISH FLEA	2:17	ASCAP
SOMETHIN' STUPID	2:34	BMI		SOMEWHERE, MY LOVE (Lara's Theme from "Dr. Zhivago"—on M-G-M Picture)	2:16	ASCAP
YOUNG AT HEART	2:42	BMI		LET'S FALL IN LOVE	3:02	ASCAP

MUSIC TO WATCH GIRLS BY

Words by Tony Velona
Music by Sid Ramin

The boys watch the girls,
While the girls watch the boys,
Who watch the girls go by.
Eye to eye,
They solemnly convene,
To make the scene.

Which is the name of the game,
Watch a guy watch a dame,
On any street in town.
Up and down,
And over and across,
Romance is boss.

Guys talk girl talk,
It happens everywhere.
Eyes watch girls walk
With tender loving care.

It's keeping track of the pack,
Watching them watching back,
That makes the world go 'round.
Watch that sound
Each time you hear a loud collective sigh,
They're making MUSIC TO WATCH GIRLS BY.

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BORN FREE

Words by Don Black
Music by John Berry

BORN FREE, as free as the wind blows,
As free as the grass grows,
Born free to follow your heart.

Live free, and beauty surrounds you,
The world still astounds you,
Each time you look at a star.

Stay free, where no walls divide you,
You're free as a roaring tide,
So there's no need to hide

BORN FREE, and life is worth living,
But only worth living
'Cause you're BORN FREE.

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SWEET MARIA

Words and Music by Bert Kaempfert, Herbert Rehbein and Milt Gabler

SWEET MARIA, don't you cry.
I can see tears in your eye,
So, while we say goodbye,
Smile, Maria, don't you cry.

Let me keep the mem'ry of
Laughing eyes so full of love,
Happy days I spent with you.
Wait for me, Maria, I'll be true.

Time moves quick as a wink,
Faster than you think.
'Round and 'round the clock keeps turning.
You know that my heart is burning, too.

SWEET MARIA, don't be blue.
I'll return again to you.
Love like ours can never die.
Smile for me, Maria, don't you cry.

Count each day when I go,
Then before you know
Time will fly before your eyes
And you will never realize I'm gone.

SWEET MARIA, don't you cry.
I can see tears in your eye,
So, while we say goodbye,
Smile, Maria, don't you cry.

Let me keep the mem'ry of
Laughing eyes so full of love,
Happy days I spent with you.
Wait for me, Maria, I'll be true.

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SOMETHIN' STUPID

Words and Music by C. Carson Parks

I know I stand in line
Until you think you have the time
To spend an evening with me.
And if we go some place to dance,
I know that there's a chance
You won't be leavin' with me.

Then afterwards we drop into
A quiet little place and have a drink or two.
And then I go and spoil it all
By saying' SOMETHIN' STUPID
Like "I Love You."

I can see it in your eyes
That you despise
The same old lines you heard the night before,
And though it's just a line to you,
For me it's true
And never seemed so right before.

I practice everyday
To find some clever lines to say
To make the meaning come through.
But then I think I'll wait
Until the evenin' gets late
And I'm alone with you.

The time is right,
Your perfume fills my head,
The stars get red
And oh, the night is so blue.
And then I go and spoil it all
By sayin' SOMETHIN' STUPID
Like "I Love You."

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YOUNG AT HEART

Words by Carolyn Leigh
Music by Johnny Richards

Fairy tales can come true,
It can happen to you,
If you're YOUNG AT HEART.
For it's hard, you will find,
To be narrow of mind,
If you're YOUNG AT HEART.

You can go to extremes
With impossible schemes,
You can laugh when your dreams
Fall apart at the seams,
And life gets more exciting with each passing day,
And love is either in your heart or on the way.

Don't you know that it's worth
Every treasure on earth
To be YOUNG AT HEART.
For, as rich as you are,
It's much better by far
To be YOUNG AT HEART.

And if you should survive
To a hundred and five
Look at all you'll derive
Out of being alive,
And here is the best part,
You have a head start
If you are among the very
YOUNG AT HEART.

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ALMOST PERSUADED

Words and Music by Glenn Sutton and Billy Sherrill

Last night all alone in a barroom,
Met a girl with a drink in her hand.
She had ruby red lips, coal black hair,
And eyes that would tempt any man.
Then she came and sat down at my table
And she placed her soft hands in mine,
I found myself wanting to kiss her
For temptation was flowing like wine.

And I was ALMOST PERSUADED
To strip myself of my pride.
ALMOST PERSUADED
To push my conscience aside.

Then we danced and she whispered,
"I need you!
Take me away from here and be my man."
Then I looked into her eyes and I saw it,
The reflection of my wedding band.

And I was ALMOST PERSUADED
To let strange lips lead me on,
ALMOST PERSUADED,
But your sweet love made me stop and go home.

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SPANISH FLEA

Words by Cissy Wechter
Music by Julius Wechter

There was a little SPANISH FLEA.
A record star he thought he'd be.
He'd heard of singers like Beatles,
The Chipmunks he'd seen on TV.
Why not a little SPANISH FLEA?

And so he hid
Inside a doggie from Madrid,
Arriving here in the city
Still singing his sweet harmony,
As brave as any flea could be.

He walked around
As if he owned the town,
Humming his pint-size melody.
With his guitar
He knew he'd be a star
And in his old hometown
How proud they'd be!
Then all at once he met a man
Who said, "I'll help you if I can."
He listened first to his song,
Then he sang right along,
For you see,
He loved the little SPANISH FLEA.

"You'll be the rage
I'll put you on the stage
In costumes like you've never worn."
Well, at a glance
He knew this was his chance.
Yes, all at once a Spanish star was born.
For when the people heard him play
They all began to shout, "Olé!"
He was the pride of the nation,
A singing sensation was he,
Though he was just a SPANISH FLEA.

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LET'S FALL IN LOVE

Words by Ted Koehler
Music by Harold Arlen

LET'S FALL IN LOVE,
Why shouldn't we fall in love?
Our hearts are made of it,
Let's take a chance,
Why be afraid of it?

Let's close our eyes,
And make our own paradise.
Little we know of it,
Still we can try
To make a go of it

We might have been meant for each other,
To be or not to be,
Let our hearts discover.

LET'S FALL IN LOVE,
Why shouldn't we fall in love?
Now is the time for it
While we are young,
LET'S FALL IN LOVE.

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LN 24307

EPIC

Otro Hit de

wea



echoes

WALLY BADAROU



0019/07
$$15



0 7567-90495-1 3

side one

KEYS
HI-LIFE
MAMBO
VOICES
*CANYONS

side two

ENDLESS RACE
CHIEF INSPECTOR
WALTZ
JUNGLE
RAIN

written and produced by **WALLY BADAROU**
executive producer **CHRIS BLACKWELL**
recorded and mixed by **ANDY LYDEN**
except *endless race mixed by **STEVEN STANLEY**
assistant engineer **FRANKIE GIBSON**
editing **JACK NUBER**
additional editing **KENDALL STUBBS**
recorded mixed edited at **COMPASS POINT STUDIOS** nassau
bahamas april 1983
additional recording at *THE FALLOUT SHELTER london u.k.
mastered by **JACK SKINNER** at **STERLING SOUND**, new york

WALLY BADAROU voices, acoustic piano acoustic guitar
tambourine mini moog prophet 5 linn drum synclavier

REBOP KWAKU BAAH congas

additional voices **KRISTINA BENGTSSON, GENEVIEVE AUCER, ANDY LYDEN, FRANKIE GIBSON** and the **GAMBIER SCHOOL CHILDREN**

let me simply thank all those mentioned or not who were involved in the making of this album

ISLAND VISUAL ARTS

ISLAND
90495 1
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HIGH FIDELITY

Panart RECORDS

LP-2060

Santero



AFRO-CUBAN CULT MUSIC

featuring
Celia Cruz
Mercedes Valdes
Coro Yoruba
Tambores de Batá
and others-

Santero

HIGH FIDELITY Panart RECORDS

LP-2060

(TOQUES DE SANTO)
(AFRO-CUBAN CULT MUSIC)

Side A

1. CHANGÓ
Celia Cruz with the Yoruba Chorus and the Batá Drums

2. BABALÚ AYÉ
Celia Cruz with the Yoruba Chorus and the Batá Drums

3. YEMAYÁ
Mercedes Valdes with the Yoruba Chorus
and the Batá Drums

4. OCHÚN
Mercedes Valdes with the Yoruba Chorus
and the Batá Drums

5. OBATALÁ
Mercedes Valdes, Bienvenido Leon and Facundo Rivero
with Batá Drums

6. ELÉGGUA
Mercedes Valdes, Bienvenido Leon and Facundo Rivero
with Batá Drums

Folk
181-0227

Side B

1. OGÚN
Obdulio Morales and his "Black Chorus"
Caridad Suarez, soloist

2. OCHOSI-OMO-MI
Obdulio Morales and his "Black Chorus"
Caridad Suarez, soloist

3. PRAYERS TO (a) OBATALÁ, (b) YEMAYÁ
Mercedes Valdes, Eugenio de la Rosa and Chorus
with the Batá Drums of Jesus Perez

4. PRAYERS TO (a) CHANGÓ, (b) OCHÚN
Mercedes Valdes, Eugenio de la Rosa and Chorus
with the Batá Drums of Jesus Perez

5. CABILDO DE OLLÁ
The "Dark Rhapsody" Ensemble
conducted by Osvaldo Estivill

**one who invokes the gods*

THE CONTENTS

In this album, the first commercial recording of its kind, we present the true cult music of the Afro-Cuban people. Actually, this is more African than Cuban, and these recordings though modern (recently recorded in Panart's studios in Havana), consist of invocations and prayers (at least as old as Africa itself) to some of the major tribal deities.

Cult music was imported into Cuba with the African slaves many years ago, and still survives thru tradition. The music (and the accompanying dances) has persisted in the "cabildos", or societies organized by the Afro-Cubans thru generations, and is composed mostly of religious themes, since most of the "cabildos" have a religious basis, and is devoted mostly to supplication and praise of the various deities and/or supernatural beings.

The following is a short synopsis into the background of the gods and goddesses worshipped through the ages in this musical form.

The Deities And The Myths

CHANGÓ — God of virility and strength, also of thunder and lightning. Above all, is representative of unbridled sexuality. There is no deity more vehement nor energetic. Could also be described as the god of "all."

BABALÚ AYÉ — God of illnesses. According to myth, he was quite a rake and in time, contracted leprosy. Later, as an old man on crutches, he became a seer who could look into the future, and is now highly venerated.

YEMAYÁ (alsa knawn as *"Yaláde"*) — Queen of the Seas, and "goddess of motherhood, though not of love" (in contrast to *"Ochún"*, see below). She is depicted as a virtuous mother, prudent, intelligent, and at the same time, warm, human and gay.

OCHÚN (alsa known as *"Panchágara"*) — Goddess of love and lust. She is depicted as being very attractive (if not sensuous, witty and wicked. She is said to be the "daughter of mountains", since she was born there. She is also the goddess of rivers and lagoons, and of gold. *Ochún* represents all things sweet, beautiful and/or voluptuous.

OBATALÁ — seems to be depicted as a bi-sexual deity depending on the occasion. In Africa, *Obatalá* is considered "creator of the world." Among the Afro-Cubans, the female counterpart is the personification of all things feminine, maternal, creative.

ELÉGGUA — God (guardian) of the crossroads. All rituals are first begun by invoking *Eléggua* (also known as *Echú*). He is known to punish those who do not respect him. He is a restless god, and for his own amusement, causes much annoyance to mortals. It seems that even among the other deities, he is a bit of a practical joker, though at times not very funny. It is said that some Christians regard *Eléggua* as the very devil — though in this mythology, there is no personage as completely evil as Satan.

OGÚN — The god of all things iron and mineral, also god of the mountains. A war-like god. He is symbolized by machetes, picks, shovels, hammers, chains, and in this modern age, by automobiles, airplanes, tanks, all articles made of iron or steel, etc.

OCHOSI — God of the hunt (wildlife). Symbolized by the bow and arrow.

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STEREO 73075

ARK 2

FLAMING YOUTH



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STEREO 73075
SUITABLE FOR MONO

ARK 2

F L A M I N G Y O U T H

(Flash) Gordon Smith/Guitar, 12-string, Bass Guitar, Vocal.
Brian Chatton/Organ, Piano, Vocal.
Ronnie Caryl/Bass Guitar, 12-string Guitar, Vocal.
Phil Collins/Drums, Percussion, Vocal.

Venus

Out there in Texas they've probably already started building ARK 2. It will be ready and waiting for blast off as the fiery flood ignites the funeral pyre of Earth.

Only this time it won't be God who selects his Noah — it will be Technological Man, maker of miracles and inventor of his own doom. And this time he won't mess with all those animals — they've already had their space flights, pioneering the way of escape for their human masters.

Now there is only room for man with his cargo of blurring memories, his unchanging problems and innocent hopes: all in capsule form for easy stowage.

You can anticipate his journey with the music that is ARK 2. You will discover that, though his circumstances change, man's dilemma does not. He is still capable of creating beauty as well as despair, still capable of nostalgia and lust, anger and love. And, above all, those qualities which may save him for another ten thousand years: humour, irreverence and wit. At the end of your 45 minute preview perhaps you will discover that you can still like man, admire him even. You will hope he makes it.

This, then, is man's last trip.



SIDE ONE

GUIDE ME, ORION: The bird in the well-remembered garden vainly tempts the traveller to stay. But the astronaut has his sights fixed on Orion the Hunter, brightest constellation in the sky, and the spacecraft lifts off.

EARTHGLOW: A nostalgic song of farewell to Earth as its beauty dwindles, blue and cloudspun, behind the astronaut and his crew.

WEIGHTLESS: Now they really are beyond Earth's influence, suspended between the pull of the past and the lure of the future.

THE PLANETS: As astrologers and a whole Holst of composers and writers have assured us, the planets have characters of their own, exerting their influence on Earth, their strength diluted by the distance and each other's powers. But ever since their colonisation by man they have become corrupted by earthly values and they too are doomed. In passing, here's a brief survey of the Solar scene.

Mars — Bringer of War: Even in an age of enlightenment, bloody pointless wars continue: men apparently still must fight and die ingloriously.

Venus — Bringer of Peace: Love has become mere sexual titillation — more orgasms than ever, and less satisfaction.

Mercury — The Winged Messenger has a familiar message — the reduction of electronic marvels to the ultimate in inanity. Communication and non-communication have become one.

Jupiter — Bringer of Jollity: Tranquillity and a sort of soggy happiness are induced and maintained by the latest stimulants and sedatives. Turning on has become as routine as an old-time cocktail party way back when.

Saturn — Bringer of Old Age: Thanks to the strange skills of transplant surgery a man's body can attain piecemeal immortality. But burnt-out brain cells can't be replaced. Not just yet.

Uranus — The Magician: The analyst's couch is the sole refuge for the disturbed personality; all deviations from the norm can be explained away and fixed up; perfect integration — but dull.

Neptune — The Mystic has become a substitute for God, constantly inciting man to more lunatic antics in his search for The Meaning Of It All.

SIDE TWO

CHANGES: At last the astronaut has passed the known solar system and must face himself in uncharted space. No map references here: his trip has really begun.

PULSAR: The barren, burnt-out, black failed star brings on almost overwhelming despair. Like the sirens of old she urges the travellers towards destruction.

SPACE CHILD: Suddenly, after all, there is a future, for here is the first child born in space. And he has no hang-ups about the past, accepting life with innocent trust.

IN THE LIGHT OF LOVE: Now the astronaut and his crew are renewed by the power of love — the quality that makes humanity viable in any time or space.

FROM NOW ON (Immortal Invisible): Although no final destination is in sight the voyagers travel hopefully. Maybe this time man really is learning. Perhaps he can even hang on to his hard won insight.

Recorded at De Lane Lea Music, London. Engineer: Barry Ainsworth. Photography: Gered Mankowitz. Stained glass montage: John Constable.

UNIVERSAL [illegible] RFC

Kaotrauma productions



THE FUNK HUNT

☆ KIFONDAT ☆ ROCÉ ☆ LORDFUNK ☆

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SIDE A
Enregistré par HOUSSEIN (LAFAMI) au TRIANON HALL.Edité et mixé aux studio de la seine.



SIDE A
KIFONDAT "FUNK HUNT" 3'51

SIDE B
LORDFUNK "IT'S LIKE THAT" 5'14
ROCÉ "BRING THAT BEAT BACK" 2'40



The Funk Hunt

As anyone with perpetually dusty fingers will readily testify, buying old records truly is a "habit"- an addiction that rules the minds, bodies and souls of legions of vinyl junkies searching for sounds that stroke the soul Some saddled with this jones are DJs seeking grooves to move the crowd Others are producers looking for the perfect beat to digitally sample and re-invent. Still others are simply feverish music lovers with a fonky monkey on their backs All, however are devoted to the art of digging-chasing 33, 45 and even 78 RPM dreams through second-hand record bins, stoop sales storage rooms and warehouses with one guiding philosophy real diggers do real things

Writer/ directors Jeremy Delon and Romain Gevras The Funk Hunt cleverly tracks the movement within this manic-obsessive world from a thoroughly original perspective- that of the rare record itself Shot in location in New York city the film follows one such elusive slab of vinyl's life story through its various incarnations, from its birth as a test pressing in a dashiki-ed out 1970s studio session to its celebration at a 1980s b-boy throwdown to its eventual recovery and revival as a global funk phenomenon

Along the way, beats are bumped, egos get bruised heads get cracked, cash trades hands, shrink is wrapped and irony, ultimately, secures the last sardonic laugh

CHAIRMAN JEFERSON MAO, EGO TRIP NYC

LIMITED EDITION 1943/ 2000



RED LION

CHAPTER ONE
"TIMELESS ASHES"



Side A

1. Lalo Schifrin- Enter The Dragon
2. The Impressions- On The Move
3. Herbie Hancock-Party People
4. Galt MacDermot-Harlem Medley
5. The Counts- What's Up Front That

Side B

1. Willie Mitchell- Could I Be Falling In Love
2. Donny Hathaway- Furniture Truck
3. Galt MacDermot-Stockyard
4. Il Buono,Il Cattivo,Il Brutto-The Good, The Bad and The Ugly
5. Ed Green - My Love For You And The Ugly
6. Kevin Toney-Spaced Out

TONY and Reality



Side One:

1. My feelinge (Reality end Robert Develear)
2. Slipping into darkness (Dickerson-Miller-Allen-Brown-Scott-Oaker-Jordan)
3. The Swinger (Reality)
4. Think of me as your aoldier (Stevie Wonder)

Musicians Glenn Gaddum and Frank Douglas deserve a special thanka for thair part in tha arrangements.
Alao thanks to Luc Ludoiph for his help in making this album an outstanding peaca of art and to Hana B. van Oiat, Paul G. Duyns, Printhouse-Haarlem and August Eugena Godlieb (Bonnie), 1973

Once in a lifetime the Carribbeen produces e wonderchild.
This happened nearly 18 years ago with the birth of "Tony". (singer, dancer, composer and musician).
Born for the spotlight, on etage aince the age of six.
A young traveller, drifting between New York (apollo); The Cerribean, South Americe (t.v., theatera and concerthalls) and many mayor European cities like Paria, Munich, Amsterdam, Cannea, Torino etc., now plenning for Japan and the Middle East.
Tony always bringa love and warmth with the speciel grace he haa to all those who enjoy his wonderful voica, but abova all people admire him for the eimple and wonderful guy he is.
This album wea made with eoma outstanding muaician friends of hia (together they are Reeiity); like Glenn Geddum on organ, Vincent Mitchail bass, Eddy Veidman drume, Steva Boaton congaa and Frank Douglas guitar.
Thia album is a marveilous gift to anyona you iove.

Robby Schouten

Side Two:

1. I'ii be there (Reality and Glenn Pocorni)
2. One woman (isaac Hayes)
3. Groove along (Reality)
4. Nowhere to hide (Reality)

Recorded at Luc Ludoiph's Sound Studio's on december 19th 1972.

Mastering by	Joop Niggebrugge
Recording superviaion and executive producer	Ted Köhler
Photography by	Ton Kuypers
Album redesign	Studio Shalala
Produced by	Robby Schouten


James Gilstrap
Love Talk
$1 — GILSTRAP
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James Gilstrap
Love Talk



*LOVE TALK 13:13
*NEVER STOP LOVING ME 7:41
*MOVE ME 6:10
**HELLO IT'S ME 3:25

*(Wes Farrell/Dee Ervin)
Pocket Full of Tunes, Inc. (BMI)

**(Todd Rundgren)
Screen Gems—Columbia Music, Inc. (BMI)

Produced by Wes Farrell
Arrangements by Gene Page

Background Vocalists:
Dee Ervin
June Williams
Lisa Roberts
Myrna Matthews

Recorded At:
The Sound Factory & The Record Plant

Mixing Engineers:
Gary Kelgren
Ron Nesien

Engineers:
Dave Hassinger
Jim Nipar

Art Direction: Linda Dietrich
Photography: Linda Dietrich
Album Design: Huida Nelson

Photo Retouching:
Charlie Wild Studios

Special Thanks:
Olivie Pege
Dee Willoughby
Linda Dietrich
Linda Campbell

A Product of The Wes Farrell Organization

Previous Release:
JIM GILSTRAP
SWING YOUR DADDY



RLX 102

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MAYFIELD HIGH SCHOOL 1973

Acappella Choir - Jazz Ensemble - Symphonic Band

Conductors: Herman Treu and William Rayer



STEREO
USR - 5475

Century Advent recording

OSCAR

PAUL SIMON





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KOOL AND THE GANG
Ladies' Night
LIFE 27
INCLUDES
TONIGHT -
THE NIGHT

LADIES NIGHT

GOT YOU INTO MY LIFE

IF YOU FEEL LIKE DANCIN'

HANGIN' OUT

TONIGHT'S THE NIGHT

TOO HOT



54



LIFE 190


MOUTH TO MOUTH

SOLAR FIRE

MANFRED MANN'S EARTH BAND

Solar Fire
Fire Active principle operative in combustion.
The Concise Oxford Dictionary

MANFRED MANN Organ, Synthesiser, Vocals





MICK ROGERS Vocals, Guitar



COLIN PATTENDEN Bass Guitar

CHRIS SLADE Fibes Drums



SIDE ONE

1. Father of Day, Father of Night
2. In the Beginning, Darkness
3. Hute the Dog

SIDE TWO

1. Solar Fire
2. Saturn, Lord of the Ring
   Mercury, the Winged Messenger
3. Earth, the Circle Part 2
4. Earth, the Circle Part 1

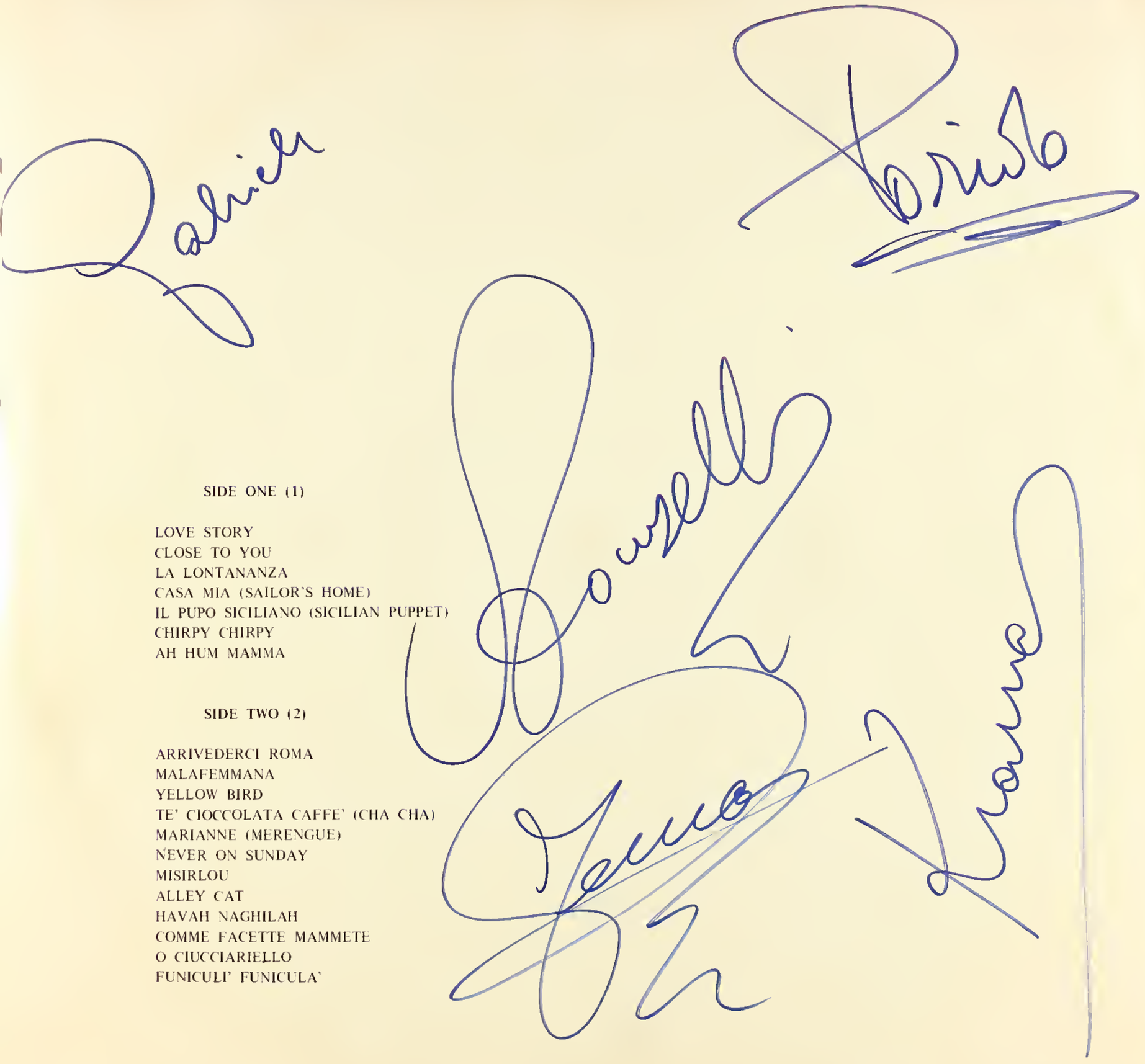
RECORDED at the Workhouse, Old Kent Road, London, 1973.
PRODUCED by Manfred Mann and Earthband.
ENGINEER John Pantry, contributions by Dave Stephens, John Edwards.
TAPE OPERATOR Lawrence Latham.

MANAGEMENT H.M.M. 490, Old Kent Road, London SE1.
Backing Vocals Doreen and Irene Chanter, Grace Singers.
Special thanks to John Pantry for his invaluable contribution.
Trombone Paul Rutherford
Extra Percussion on 'In the Beginning' Peter Miles.
Design and Photography by Pin Costello.

SRM 1-1



STEREO



SIDE ONE (1)

LOVE STORY
CLOSE TO YOU
LA LONTANANZA
CASA MIA (SAILOR'S HOME)
IL PUPO SICILIANO (SICILIAN PUPPET)
CHIRPY CHIRPY
AH HUM MAMMA

SIDE TWO (2)

ARRIVEDERCI ROMA
MALAFEMMANA
YELLOW BIRD
TE' CIOCCOLATA CAFFE' (CHA CHA)
MARIANNE (MERENGUE)
NEVER ON SUNDAY
MISIRLOU
ALLEY CAT
HAVAH NAGHILAH
COMME FACETTE MAMMETE
O CIUCCIARIELLO
FUNICULI' FUNICULA'

PRINTED IN ITALY - ARTE GRAFICA - FIDENZA


SLOW DANCIN'
BEN MOORE

Side A
* I'VE GOT A WINNER IN YOU / 3:00
SLOW DANCING (Swaying To The Music) / 4:01
* GOT TO GO SEE IF I CAN'T GET MAMA / 2:58
KEEPING IN TOUCH / 2:49

Side B
GET CLOSER / 4:06
* SLIPPIN' AWAY / 3:07
LOVE MUSIC / 3:16
I AIN'T GOT TO LOVE NOBODY ELSE / 3:07
EASY AS PIE / 3:09

A PAPA DON PRODUCTION

Producad by PAPA DON SCHROEDER for PAPA DON PRODUCTIONS
Arranger: BERGEN WHITE / Engineers: JIM COTTON, TODD CERNEY, DAVID McKINLEY, BILL FAIR, DAVID YATES, DON SCHROEDER / Racordad at: SOUND LAB, WOODLAND STUDIO, CREATIVE WORKSHOP, NASHVILLE, TENNESSEE / * Recorded at: MUSCLE SHOALS SOUND STUDIOS, MUSCLE SHOALS, ALABAMA

Exclusive Worldwide Representetion of BEN MOORE and PAPA DON PRODUCTIONS by DAVID CHAPMAN and BILL UTLEY for CREATIVE TALENT ASSOCIATES LTD., LONDON, ENGLAND
Public performance clearence: BMI except "GOT TO GO SEE IF I CAN'T GET MAMA" — ASCAP



Laad Guitar: REGGIE YOUNG / Rhythm Guitar: JOHNNY CHRISTOPHER / Bass: TOM COGBILL / Percussion: FARRELL MORRIS / Piano, Elactric Piano: BOBBY WOOD, BOBBY EMMONS / Drums: JERRY CARRIGAN / Horns: DON SHEFFIELD, BILLY PUETT, DENNIS GOOD, GEORGE BISSELL, GEORGE TIDWELL / Sax Solos: BILLY PUETT / Strings: SHELDON KURLAND, STEPHANIE WOOLF, CARL GORODETZSKY, LENNIE HAIGHT, ROY CHRISTENSON, STEVEN SMITH, WILFRED LEHMAN, GARY VANOSDALE, VIRGINIA CHRISTENSEN / Backing Vocals: SHERRY KRAMER, DIANE TIDWELL, LISA SILVER / * Piano, Electric Piano: BARRY BECKETT / * Electric Piano: RANDY McCORMACK / * Laad Guitar: LARRY BYROM / * Rhythm Guitar: JIMMY JOHNSON / * Bass: DAVID HOOD / * Drums: ROGER HAWKINS

Spacial Thanks from BEN MOORE and PAPA DON to FAYE, MAMA GAIL, FRED FRANK, SID MAURER, RICHARD MACK, FRED LEVIN, FRED VIGODSKY, ALAN and MARTIN LEVIN and all our friands at ROADSHOW, NATURE'S MUSIC INC. and RCA

Art Direction: SID MAURER / Design and Photography: HAL WILSON

Roadshow®

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HIGH FIDELITY RECORDING

Capitol RECORDS

KALEIDOSCOPE

Instrumental Varieties by

Les Baxter *His orchestra and chorus*



TROPICANA

APRIL IN PORTUGAL

JULIE

CORNFLAKES

ELAINE (GITANE)

INVITATION

BLUE TANGO

FESTIVAL HOP

RUBY

GIGI

ATLANTIS

THE HIGH AND THE MIGHTY

CAPITOL RECORDS
HIGH FIDELITY
RECORDING

T
5
9
4

KALEIDOSCOPE • LES BAXTER—HIS ORCHESTRA AND CHORUS

ka·lei'do·scope—an endless variety of changing, varicolored forms, patterns, scenes, and the like.

That's what Mr. Webster says. What Les Baxter does is set that definition to music. Here is an endless variety of changing, varicolored *musical* forms, patterns, scenes, and the like.

By now there is no need to point out Les Baxter's unique status among the composer-arranger-conductors of our time. It might be pertinent to point out, however, that this uniqueness results from very definite behavior patterns and esthetic interests.

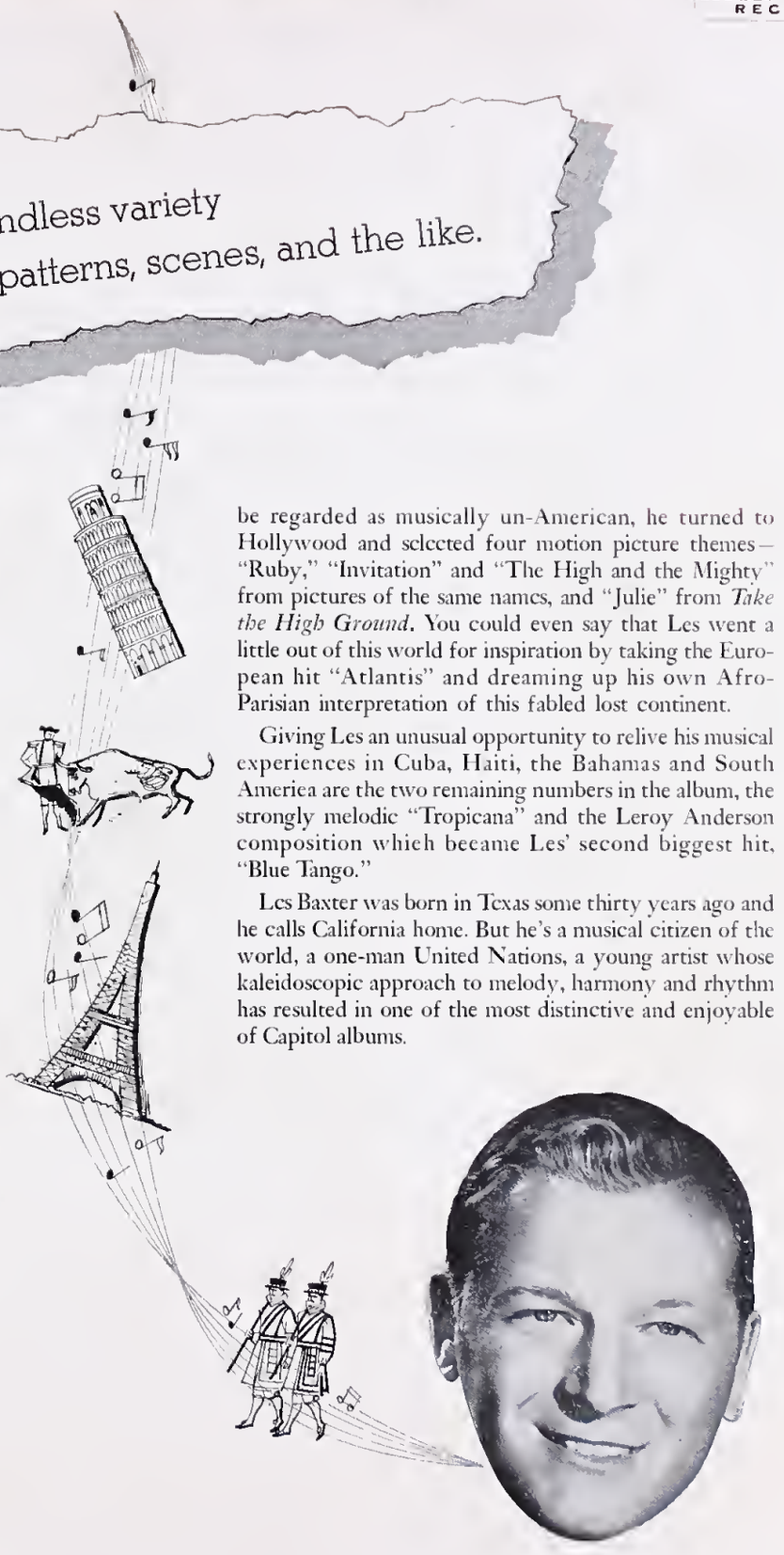
Les is a wandering eclectic, a man of unceasing musical curiosity. He travels all over the world, at every opportunity, searching out the strange, the interesting, the beautiful in music. To Les, music knows no caste, and he finds material and inspiration in fancy palaces, swarming marketplaces, lonely fields. Nor does music suffer geographical confinement. Les takes it wherever he finds it, mixes the sounds on his own musical palette, paints musical pictures that delight and intrigue with their original colorations. A sophisticated French "chanson" might be wedded to an Afro-Cubano drum rhythm or a simple South American folk tune given a lush treatment of strings and woodwinds and voices that sing no words.

"April in Portugal" is a good example of Les' wizardry. What turned out to be his greatest seller was originally written by a young man in Portuguese East Africa as a tribute to his school. The song found its way up to Portugal and France and became a continental hit. In England it was known as "Whispering Serenade," and under the same title it flopped in this country. Les revived the song under its original title, gave it a rich, rhythmic treatment, and the record broke wide open, carrying the song to the top spot on the Hit Parade.

From France Les picked up "Gigi" and "Elaine," from England "Festival Hop" and "Cornflakes," and, lest he be regarded as musically un-American, he turned to Hollywood and selected four motion picture themes—"Ruby," "Invitation" and "The High and the Mighty" from pictures of the same names, and "Julie" from *Take the High Ground*. You could even say that Les went a little out of this world for inspiration by taking the European hit "Atlantis" and dreaming up his own Afro-Parisian interpretation of this fabled lost continent.

Giving Les an unusual opportunity to relive his musical experiences in Cuba, Haiti, the Bahamas and South America are the two remaining numbers in the album, the strongly melodic "Tropicana" and the Leroy Anderson composition which became Les' second biggest hit, "Blue Tango."

Les Baxter was born in Texas some thirty years ago and he calls California home. But he's a musical citizen of the world, a one-man United Nations, a young artist whose kaleidoscopic approach to melody, harmony and rhythm has resulted in one of the most distinctive and enjoyable of Capitol albums.



STEREO
HI-FI

CARAVAN EDDIE LAYTON AT THE HAMMOND ORGAN

A FOGGY DAY · THE TROLLEY SONG · ON THE MALL · LADY OF SPAIN · JA-DA
WHEN THE RED, RED ROBIN COMES BOB, BOB BOBBIN' ALONG · MAMA INEZ
SWAMP-FIRE · CARAVAN · ON THE TRAIL · COFFEE FOOT BLUES · BLUE HAWAII



Mercury® RECORDS

Emmett McBain

HI-FInformation

This recording was made monaurally and stereophonically at a New York City recording studio. As this was Layton's first venture with this large a backing group, considerable experiment was necessary in musical instrument placement and microphone choice before the required blend could be obtained. To insure a tightness around Layton's dynamic organ sound, his Hammond organ was placed in the very center of the studio, and his fellow cohorts arranged around him in a ragged circle, with each of them facing him so they could receive his direction at any point during the recording. Pickup mikes for individual instruments included: Hammond Organ — Telefunken U47; Guitar — Electro-Voice 666; Bass — Soni; Drums, Glockenspiel and Xylophone, each working to a separate RCA (ribbon) 44 BX. The entire session was recorded at 15 inches per second on Ampex 350 tape recorders.

Hal Mooney

Hal Mooney
Mercury Recording Director

SR 60098

ALSO AVAILABLE ON LONG PLAYING MG 20426

CARAVAN



EDDIE LAYTON
AT THE HAMMOND ORGAN

A FOGGY DAY
(Ira and George Gershwin) Chappell & Co. (Ascap) 2:21

THE TROLLEY SONG
(Hugh Martin and Ralph Blane) Leo Feist, Inc. (Ascap) 2:28

WHEN THE RED RED ROBIN COMES BOB BOB BOBBIN' ALONG
(Harry Woods) Bourne, Inc. (Ascap) 2:07

ON THE MALL
(Edwin Franko Goldman and Adelaide Malbrunn) Carl Fischer, Inc. (Ascap) 2:10

JA-DA
(Bob Carleton) Leo Feist, Inc. (Ascap) 2:12

SWAMP-FIRE
(Harold Mooney and Irwin Taylor) Luz Bros. Music (BMI) 2:08

***CARAVAN**
(Juan Tizol, Duke Ellington and Irving Mills) American Academy of Music (Ascap) 2:52

ON THE TRAIL
(Ferde Grofe) Robbins Music Corp. (Ascap) 3:22

MAMA INEZ
(Eriseo Grenet and L. Wolfe Gilbert) Edward B. Marks Music (BMI) 2:07

COFFEE FOOT BLUES
(Eddie Layton) Bourne, Inc. (Ascap) 2:25

LADY OF SPAIN
(Tolchard Evans and E. Reaves) Sam Fox Publ. Co. (Ascap) 2:38

BLUE HAWAII
(Leo Robin and Ralph Rainger) Famous Music Corp. (Ascap) 2:29

This is a true stereophonic disc record recorded in accordance with standards developed by the Record Industry Association of America, Inc.

The mule "hee-hawing" you are about to hear *On The Trail* "isn't." The meraccas and bass drum you are about to hear during *Mama Inez* "aren't."
The amplified Hawaiian guitar on *Blue Hawaii* "isn't."
That banjo on *Red Red Robin* "ain't" and neither is the toll of Big Ben on *Foggy Day*.
They isn't/aren't/ain't/neither because they're really Eddie Layton making with the imitations on his Hammond organ.
Eddie Layton mimicked the authentic so realistically on Organ Moods, his first Mercury album (MG 20208) thet ever since, and he's made three albums in between, music fans have besieged the Mercury office with fervent requests for more of the same.
When listening to this album, keep in mind, that Eddie's only live musical assistants on this recording are: Tony Mottola—Guitar, Terry Snyder—Drums, Sandy Block—Bass, Art Kuter—Glockenspiel, Phil Kraus—Xylophone.
With each new hearing, you'll find more interesting musical instrument and gimmicked sounds evolving and they all come from Eddie Layton's Hammond organ keyboard.
Eddie Layton once said that he feels that over 500,000 different sounds can be produced by a Hammond organ and he proves it herein.

Listen to these other Mercury albums by Eddie Layton

JUST WE TOO
Eddie Layton and Buddy Morrow
STEREO SR 60018
MONAURAL MG 20372

ORGAN MOODS
Eddie Layton
MONAURAL MG 20208

NO BLUES ON THIS CRUISE
Eddie Layton
MONAURAL MG 20308

BETTER LAYTON THAN EVER
STEREO SR 60031
MONAURAL MG 20377

Mercury RECORDS **HI-FI STEREO**

This Mercury STEREO record has been cut with variable groove spacing and electronic groove depth control, thus producing a 2-channel disc of exceptionally wide dynamic range, reliable stylus tracking throughout the frequency range, and startling clarity and definition of instrumental timbres.

This Mercury STEREO record should be played according to the RIAA standard with a stereo reproducing cartridge having a stylus tip not exceeding .7 mil. For best results, be sure that your two loudspeakers and amplifiers are correctly balanced in terms of output and phase, and that the loudspeakers are placed in the room so as to provide an even "spread of sound" from one to the other.

Printed in U. S. A


THE DRIVE
RAIL
the journey is the reward

this side	*that side*
something there	*it must be bedtime*
in her head	*ain't what you say*
key to heaven	*tunnel of love**
*there's a reason**	*life ain't without you*
goin' no where	*no way out**

**special guest — richard hunter/harp*

the drive is:

pat dreier	*jamie walker*	*tony paolino*	*paul kochanski*
keyboards/vocals	*lead guitar/vocals*	*drums/vocals*	*bass/vocals*



in loving memory of megan dreier

thanks: bob brady, debbie mello, ian o'malley, the hardings, wendy/john marelli, creative talent, inc., entertainment concepts, tina figueiredo, chris devlin and all of our fans.

special thanks: jim mcgettrick/nostalgia, carter alan, russ mottla, dee conway, wbcn, waaf, frank/susan orena, mike carr/warren scott /the entertainment network, dave giamatteo, harry and peter borress, harry king, frank foster, fred berk, bob owens, normandy sound studios-but especially to: kathy walker, chrissie dreier, terry paolino, susan finnerty, pamela buckland, mr. and mrs. walker and god.

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produced by ***the drive*** ***phil greene*** ***"whisky"***

all titles written/arranged by ***the drive***

published 1987 ***pump music/bmi***

engineered by ***phil greene/normandy sound studios, warren, rhode island***

assistant engineers ***jamie locke*** ***mike skeffington***

mastered by ***greg calbi/sterling sound/nyc***

bob winters: *road manager production and lighting director*

"whisky": *audio engineer* ***rick/jim harding—larry price:*** *the crew*

bill greene: *photographer* ***dick/alice begin ♦:*** *cover graphics*



warning: unauthorized reproduction of this recording is prohibited by federal law and subject to criminal punishment.

TH 0051

• SOMETHING THERE •
(I JUST CAN'T PUT MY FINGER ON)

I'LL PICK UP MY CHECK AND GO
I'M TIRED OF THIS WHOLE MIXED UP WORLD
THIS AIN'T THE PLACE FOR ME
A BLIND MAN HERE IS TRYING TO SEE

THROUGH THE BAD
THROUGH THE GOOD
THROUGH THE OTHER SIDE
OPEN UP, I'VE GOT SOMEWHERE TO GO

THERE'S SOMETHING THERE
I JUST CAN'T PUT MY FINGER ON
YEAH, THERE'S SOMETHING THERE
I JUST CAN'T PUT IT ON

I STARED AT THE EXIT SIGN
AND FEEL A SHIVER DOWN MY SPINE
JUST LIKE A LONG LOST FRIEND
I HEAR THOSE TEXAS BLUES AGAIN

PEOPLE BORN, PEOPLE DIE
THOUSANDS EVERYDAY
HOW THEY COME AND WHERE THEY GO
I JUST IGNORE IT ANYWAY

THERE'S SOMETHING THERE ...

TIME AFTER TIME IN MY MIND
I HEAR THE THINGS YOU SAID

THERE'S SOMETHING THERE ...

• IN HER HEAD •

ALWAYS AWARE OF OPPORTUNITY
SHE'S GOT A PLAN AND WANTS TO SEE IT FLY
ALWAYS SOMETHING SEEMS TO DRAG HER DOWN

YOU GOTTA GIVE TO GET
SHE HASN'T LEARNED THAT YET
SHE'S JUST GETTING HER FEET WET

IN HER HEAD
SHE'S GOT IT ALL WORKED OUT
IN HER HEAD
SHE'S GOT IT ALL WORKED OUT

OFF ON HER OWN TO PROVE THAT SHE CAN DO
ALL THOSE THINGS SHE ALWAYS WANTED TO
NO TIME FOR DOUBTS, NO TIME TO SECOND GUESS

SHE'S NEVER BEEN DENIED
SHE'S NEVER EVEN TRIED
TO REACH DOWN DEEP INSIDE

IN HER HEAD...

• THERE'S A REASON •

THERE'S A REASON
FOR THE MOON AND STARS
THERE'S A REASON
THAT WE'RE WHO WE ARE
THERE'S A REASON
FOR THE BAD AND GOOD
I WOULD SPIT IT OUT
IF I ONLY FELT I COULD

WHY DOES IT SEEM LIFE IS ONE BIG MYSTERY
SOME KIND OF ACCIDENT THAT OCCURS TO ME
SOME MEN THEY GIVE THEIR LIFE
JUST FOR A GLIMPSE
OTHER'S THEY SPEND THEIR
LIFE RUNNING AWAY

FROM THE REASON
THAT WE LIVE AND DIE
HOW IT'S OVER
IN THE WINK OF AN EYE
THERE'S A REASON
THAT WE RAPE THE LAND
NO AMOUNT OF MONEY MADE
OR WORDS PLAYED
COULD EVER MAKE
ME UNDERSTAND

THERE'S A REASON...

• GOING NOWHERE •

BORN IN THE WEST, EDUCATED IN THE EAST
I WAS PAYIN' MY WAY, BUT THE PRICE WAS NEVER CHEAP
TUNED TO THE STATION OF GREED AND DESIRE
I WAS AIMING FOR THE TOP, BUT THE TOP JUST KEPT GETTIN' HIGHER & HIGHER

AND I RAN 'TIL I COULD NO MORE
AND I YELLED 'TIL MY THROAT WAS SORE

GOING NOWHERE
AS FAST AS I CAN
RUNNING IN CIRCLES
TO THE TUNE OF MY LATEST PLAN

TRYIN' TO GET AHEAD, I WAS WORKING FOR MYSELF
DOIN' WHAT I HAD TO, THE HELL WITH ANYONE ELSE
THERE WAS LYING TO THE LEFT, CHEATING TO THE RIGHT
IT DIDN'T REALLY MAKE ANY DIFFERENCE TO ME
AS LONG AS IT WAS ME WHO WON THE FIGHT

AND I TOOK 'TIL I TOOK IT ALL
AND I FLEW 'TIL I HIT THE WALL

GOING NOWHERE ...

AND WHEN IT HITS YOU — TURN THE OTHER CHEEK
THE SPIRIT IS WILLING BUT THE FLESH IS ALWAYS WEAK

WHEN DID I STOP BELIEVING
THAT THE POINT OF LIFE WAS LIVING
WHEN IT'S OVER AND MY TIME IS AT HAND
ALL THE MONEY I'VE MADE
ALL THE DUES I'VE PAID
ALL THE PLANS I'VE LAID
WON'T MEAN NOTHING ANYMORE

• LIFE AIN'T WITHOUT YOU •

WHEREVER I GO, WHATEVER I DO
I'M HOPING THAT SOMEHOW I'LL GET TO YOU
'CAUSE I NEVER WANTED TO HURT YOU AT ALL
IF THAT'S WHAT I'M DOIN', I CAN'T STAND TO SEE YOU FALL

LIFE AIN'T WITHOUT YOU, BABY
IT'S JUST NOT THE SAME
WHEN I'M PLAYING THIS GAME OF LOVE

MY FAVORITE MOMENT HAPPENS
WHEN YOU ARE NEAR
I HAVE NOTHING TO FEAR FROM LOVE

I WISH THERE WAS SOMETHING THAT I COULD SAY
TO CHASE THIS LONELY FEELING AWAY
'CAUSE YOU'RE ALWAYS THERE IN THE BACK OF MY HEART
I GUESS YOU'RE THE ONLY ONE WHO COULD HEAL THAT HURTING PART

LIFE AIN'T WITHOUT YOU ...

I CAN'T MAKE IT BY MYSELF
IT JUST WON'T WORK WITH NOBODY ELSE

LIFE AIN'T WITHOUT YOU ...

TINA

TH 0051

• KEY TO HEAVEN •

LAST NIGHT I WAS STARING AT THE STARS
I WONDER JUST HOW FAR AWAY THEY REALLY ARE
AND I WAS THINKIN' 'BOUT THAT FOR A LONG, LONG TIME
AND I LOST MYSELF SOMEWHERE INSIDE

IF I HAD THE KEY TO HEAVEN
I COULD OPEN ANY DOOR
AND IF I REALLY KNEW THE MAN IN THE MIRROR
I WOULDN'T HAVE TO WAIT NO MORE, NO MORE

I'M THINKIN' 'BOUT WHAT'S BEEN TAUGHT TO ME
JUST PEOPLE WHO HAVE LED ME TO BELIEVE
BUT THERE'S SOMETHIN' I FEEL
WHEN I CLOSE MY EYES
AND I KNOW EVERYTHING'S GONNA BE ALL RIGHT

IF I HAD THE KEY TO HEAVEN...

IN THE BACK OF THE BUS
IN THE BACK OF MY MIND
I'M LOOKIN' AROUND
EVERY NEW DAY — EVERY NEW CHANGE
I GET A LITTLE CLOSER TO YOU
JUST SOMETHIN' I GOT TO SAY
JUST SOMETHIN' TO TAKE ME AWAY

LAST NIGHT I WAS STARING AT THE STARS
AND I WONDER WHAT THE HELL I'M DOIN' DOWN HERE, ANYWAY
AND I WAS THINKIN' 'BOUT THAT FOR A LONG, LONG TIME
AND I FOUND MYSELF SOMEWHERE INSIDE

IF I HAD THE KEY TO HEAVEN...

• BEDTIME •

EYES WIDE OPEN
I STARE INTO THE WALL
THE DAY HAS LEFT ME NUMB
I CANNOT FEEL
NOTHING'S REALLY WRONG
BUT SOMETHING ISN'T RIGHT
THE DAY HAS LASTED FOR TOO LONG

AND THEN I FIND HER
SHE'S LOST INSIDE A DREAM
SOFTLY SHE'S LEADING ME AWAY
ONE MORE MOMENT
AND I WILL BE THERE
IN HER ARMS — FAR AWAY

IT MUST BE BEDTIME...

AND THEN SHE TOUCHED ME
I FEEL HER DEEP INSIDE
SOFTLY SHE'S LEADING ME AWAY
ONE MORE MOMENT
AND I WILL BE THERE
IN HER ARMS — FAR AWAY

• TUNNEL OF LOVE •

I REMEMER SATURDAY
OUT ON THE TOWN
WITH THE GIRL OF MY DREAMS
SUMMERTIME LOVE
THE AMUSEMENT PARK
JUST YESTERDAY IT SEEMS

I CAN SEE HER
IN HER TUBE TOP
AND HER TUBE
ME IN MY T-SHIRT AND BLUEJEANS
CHECKIN' OUT THE GOOD TIMES
GETTIN' LOST IN THE CROWD
CHASIN' EACH OTHER ALL AROUND THAT PARK

WE DIDN'T GET OUR KICKS
ON THE MERRY-GO-ROUND
THE FERRIS WHEEL,
OR THE WATERSLIDE
ROLLER COASTERS AND
FUNNY CARS
DIDN'T GIVE THE KICKS
WE GOT INSIDE

TUNNEL OF LOVE...

NOW, THEY SOLD THAT PARK
TO A REAL ESTATE JERK
AND BURNED IT TO THE GROUND
BUT I REMEMBER THE RIDES
AND THE FEELING INSIDE
HOLDING ONTO THE LOVE
I FOUND THERE

WE DIDN'T GET OUR KICKS
TUNNEL OF LOVE...

• IT AIN'T WHAT YOU SAY •

WORDS I'VE HEARD MANY TIMES BEFORE
GOOD WORDS AFTER BAD
SO MANY WORDS I CAN'T HEAR NO MORE
THEY CAN'T EXPLAIN THE TIMES WE'VE HAD

ANALYZE AND DESCRIBE IT
BUILD IT UP AND TEAR IT DOWN

AIN'T WHAT YOU SAY
IT'S THE THINGS THAT YOU DO
CHANGING THE WAY
I FEEL FOR YOU

STOP! I CAN'T HEAR NO MORE
I CAN'T BELIEVE THE THINGS
YOU SAY
WAIT, MAKE IT ALL WORK OUT
IT DOESN'T MATTER ANYWAY

I KNOW YOU THINK YOU
REALLY MEAN IT

BUT AFTER EVERYTHING GOES DOWN

AIN'T WHAT YOU SAY...

LET IT ALL UNWIND
ALL YOU FEEL INSIDE
EVERYTHING YOU DO
COMES BACK TO YOU

• NO WAY OUT •

IT WAS IN THE FALL WHEN I LEFT MY HOME FOR GOOD
REALLY DIDN'T HAVE TO GO
BUT DEEP DOWN I KNEW I SHOULD
THERE WAS A WORLD OUT THERE
THAT I COULDN'T WAIT TO SEE
HAD TO FIND OUT FOR MYSELF
WHAT THE WHOLE THING MEANT TO ME

IS THERE NO WAY OUT — WHEN YOU'RE OUT ON YOUR OWN
IS THERE NO WAY OUT — WILL IT EVER FEEL LIKE HOME

I WAS LOOKIN' FOR THE BETTER THINGS ON MY WAY TO SOMEWHERE ELSE
AND WHEN I CAME ACROSS SOMETHING GOOD, I MADE SURE TO HELP MYSELF
SURE WAS FINE, YES IT SURE WAS FINE TO LIVE SO LOOSE AND FREE
BUT THE MORE I SAW THE MORE IT MADE ME FEEL SOMETHING GONE INSIDE OF ME

IS THERE NO WAY OUT...

AND YOU CAN'T GO BACK — 'CAUSE IT'S NEVER THE SAME
ALL THE PLACES ARE GONE — AND ALL THE FACES HAVE CHANGED

I HEARD A SONG I USED TO KNOW BACK IN 1974
MY MIND STARTED SPINNING BACK TO THE WAY I WAS BEFORE
NOW I FEEL LIKE I WOULD GIVE IT ALL JUST TO LIVE LIKE THAT AGAIN

IS THERE NO WAY OUT...

TH 0051

Neil Young - Comes A Time



SIDE ONE	SIDE TWO
GOIN' BACK	HUMAN HIGHWAY
COMES A TIME	ALREADY ONE
LOOK OUT FOR MY LOVE	FIELD OF OPPORTUNITY
PEACE OF MIND	MOTORCYCLE MAMA
LOTTA LOVE	FOUR STRONG WINDS

COMES A TIME

PRODUCED BY:
NEIL YOUNG
BEN KEITH
TIM MULLICAN
DAVID BRIGGS

RECORDED AT:
TRIIAD—FT. LAUDERDALE, FLA.
COLUMBIA—LONDON, ENGLAND
WALLY HEIDER—HOLLYWOOD, CA.
WOODLAND—NASHVILLE, TENN.
SOUND SHOP—NASHVILLE, TENN.
BROKEN ARROW—REDWOOD CITY, CA.

ENGINEERS:
TIM MULLICAN
MICHAEL LASKOW
DAVID MC KINLEY
DANNY HILLY
MIKE PORTER
DENNY PURCELL
RICH "HOSS" ADLER
ERNIE WINFREY
GABBY GARCIA
PAUL KAMINSKY

REMIX:
NEIL YOUNG
EXCEPT "LOTTA LOVE" AND
"LOOK OUT FOR MY LOVE"
BY DAVID BRIGGS AND TIM MULLIGAN.

DIRECTION:
ELLIOT ROBERTS

MASTERING:
COLUMBIA—NEW YORK
PHIL BROWN AND STU ROMAIN

PHOTOGRAPHY:
COLEY COLEMAN

ART DIRECTION:
TOM WILKES

SONGS
WRITTEN BY NEIL YOUNG EXCEPT WHERE NOTED

GOIN' BACK
PRODUCED BY NEIL YOUNG,
BEN KEITH, TIM MULLIGAN

COMES A TIME
PRODUCED BY: NEIL YOUNG,
BEN KEITH, TIM MULLIGAN

LOOK OUT FOR MY LOVE
WITH "CRAZY HORSE"
PRODUCED BY: NEIL YOUNG,
DAVID BRIGGS, TIM MULLIGAN

PEACE OF MIND
PRODUCED BY: NEIL YOUNG,
BEN KEITH, TIM MULLIGAN

LOTTA LOVE
WITH "CRAZY HORSE"
PRODUCED BY: NEIL YOUNG,
DAVID BRIGGS, TIM MULLIGAN

HUMAN HIGHWAY
PRODUCED BY: NEIL YOUNG,
BEN KEITH, TIM MULLIGAN

ALREADY ONE
PRODUCED BY: NEIL YOUNG,
BEN KEITH

FIELD OF OPPORTUNITY
PRODUCED BY: NEIL YOUNG,
TIM MULLIGAN

MOTORCYCLE MAMA
FEATURING NICOLETTE LARSON
PRODUCED BY: NEIL YOUNG,
BEN KEITH, TIM MULLIGAN

FOUR STRONG WINDS
WRITTEN BY IAN TYSON
PRODUCED BY: NEIL YOUNG,
BEN KEITH, TIM MULLIGAN

SPECIAL THANKS:

DAVID CLINE
ROGER KATZ
GRANT BOATRIGHT
JIMMY C. NEUMAN
BOBBY CHARLES
ELLEN TALBOT
GARY BURDEN
FANTA SOUND

CONE WITH THE WIND ORCHESTRA

NICOLETTE LARSON: HARMONY VOCALS

BEN KEITH: STEEL GUITAR
CARL HIMMEL: DRUMS
TIM DRUMMOND: BASS
SPOONER OLDHAM: PIANO
RUFUS THIBODEAUX: FIDDLE
JOE OSBORNE: BASS
LARRIE LONDIN: DRUMS
J.J. CALE: ELECTRIC GUITAR
FARREL MORRIS: PERCUSSION
GRANT BOATRIGHT: ACOUSTIC GUITAR
BUCKY BARRET: ACOUSTIC GUITAR
JOHN CHRISTOPHER: ACOUSTIC GUITAR
JERRY SHOOK: ACOUSTIC GUITAR
VIC JORDAN: ACOUSTIC GUITAR
STEVE GIBSON: ACOUSTIC GUITAR
DALE SELLERS: ACOUSTIC GUITAR
RAY EDENTON: ACOUSTIC GUITAR
RITA FEY: AUTOHARP
SHELLY KURLAND: STRINGS
STEPHANIE WOOLF: STRINGS
MARVIN CHANTRY: STRINGS
ROY CHRISTENSEN: STRINGS
GARY VANOSDALE: STRINGS
CARL GORODITZBY: STRINGS
GEORGE BINKLEY: STRINGS
STEVE SMITH: STRINGS
LARRY HARVIN: STRINGS
LARRY LASSON: STRINGS
CAROL WALKER: STRINGS
REBECCA LYNCH: STRINGS
VIRGINIA CHRISTENSEN: STRINGS
MARYANNA HARVIN: STRINGS
GEORGE KOSMOLA: STRINGS
MARTHA MCCRORY: STRINGS

(CRAZY HORSE)
FRANK SAMPEDRO: VOCALS/GUITAR
BILLY TALBOT: VOCALS/BASS
RALPH MOLINA: VOCALS/DRUMS
TIM MULLIGAN: SAXOPHONE

STRINGS BY:
CHUCK COCHRAN
EXCEPT "GOIN' BACK" and "COMES A TIME"
STRINGS BY NEIL YOUNG and CHUCK COCHRAN

NEW HORIZON


Deodato/Love Island
1217
Featuring
PIÑA COLADA
and
WHISTLE
BUMP
BSK 3132

SIDE ONE

ARIBA CODE 808
(E. Deodato & George Parrish, Jr.)
Kenya Music, Inc. ASCAP
Eumir Deodato: Keyboards, Synthesizers, Percussion and Solos
Larry Carlton: George Parrish, Jr.: Guitars
Ray Gomez: Guitar Solo
Pops Popwell: Bass
Harvey Mason: Drums
Jimmy Maelen/Charlie Conrad: Percussion
Horns, Flutes and Strings (see below)

WHISTLE BUMP
(E. Deodato)
Kenya Music, Inc. ASCAP
Eumir Deodato: Keyboards, Synthesizers and Percussion
Larry Carlton: Guitars and Guitar Solo
Pops Popwell: Bass
Joe Correro: Drums
Jimmy Maelen/Ray Armando: Percussion
Horns, Flutes and Strings (see below)

TAHITIAN
(E. Deodato & Maurice White)
Kenya Music, Inc. ASCAP/Saggitire Music, Inc. BMI
Eumir Deodato: Keyboards, Synthesizers, Congas, Percussion and Vocals
Al McKay: Guitars
Verdine White: Bass
Freddie White: Drums
Philip Bailey: Percussion
Horns, Flutes, Solo Trombones and Strings (see below)

SAN JUAN SUNSET
(E. Deodato)
Kenya Music, Inc. ASCAP
Eumir Deodato: Keyboards, Synthesizers and Vocals
Larry Carlton: Acoustic and Electric Guitar
Pops Popwell: Bass
Joe Correro: Drums
Ray Armando: Percussion
Flutes and Strings (see below)

SIDE TWO

LOVE ISLAND
(E. Deodato)
Kenya Music, Inc. ASCAP
Eumir Deodato: Keyboards, Vocals and Vocalanger
Erica Nazimar: Vocal
Larry Carlton: Guitar
George Benson: Guitar Solo
Pops Popwell: Bass
Joe Correro: Drums
Jimmy Maelen/Victor Feldman/Ray Armando: Percussion
Horns, Flutes, Solo Trombones and Strings (see below)

CHARIOT OF THE GODS
(Edwin Starr & Dan Manchat)
Stone Diamond Music BMI
Eumir Deodato: Acoustic Piano, Synthesizers and Percussion
John Tropea: Guitars
Gordon Edwards: Bass
Rick Marotta: Drums

PINA COLADA
(E. Deodato)
Kenya Music, Inc. ASCAP
Eumir Deodato: Keyboards, Synthesizers, Percussion and Solos.
Larry Carlton/John Tropea: Guitars
Pops Popwell: Bass
Harvey Mason: Drums
Jimmy Maelen, Victor Feldman, Ray Armando: Percussion
Horns, Flutes and Strings (see below)

TAKE THE A TRAIN
(Billy Strayhorn)
Tempus Music, Inc. ASCAP
Eumir Deodato: Keyboards, Synthesizers and Whistle
Larry Carlton/Al McKay: Guitars
Pops Popwell: Bass
Joe Correro: Drums
Jimmy Maelen, Ray Armando: Percussion
Horns, Flutes, Solo Trombones and Strings (see below)

PRODUCED BY EUMIR DEODATO AND TOMMY LIPUMA
ARRANGED AND CONDUCTED BY EUMIR DEODATO
RECORDING ENGINEERS: AL SCHMITT, CHARLIE CONRAD, JEFFREY KAWALEK
PRODUCTION ASSISTANT: VICTOR OGILVIE
Assistant Engineers: Don Henderson, Loyd Cliff, Jim Bonnefond, Joe Inthi, Clifford Hodson
Mixing Engineers: Al Schmitt, Jeffrey Kawalek
Recorded in California at Capitol Recording, Hollywood Sound, Warner Bros. Recording Studios
Recorded in the New York area at: House of Music, Secret Sound, Media Sound, New York

Flutes: Romeo Penque, Jerry Dodgion, Joel Kaye, Wally Kane
Trumpets: John Gatchell, Randy Brecker, Bob Millikan
Trombones: Sam Burtis, Gerry Chamberlain
Solo Trombones: Sam Burtis, Wayne Andre
French Horns: Bronko Tillotson, Jimmy Buffington
Tuba: Tony Price
Violins and Cellos: Kermit Moore, Max Pollikoff, Paul Winter, Selwart Clarke, Irene Sputz, Tony Posk, Richard Sortomme, Michael Spivakovsky, Charles McCracken, Jesse Levy, Charles Libove, Michael Cumins, Sandra Billingsley, Stanley Pollock

Pops Popwell courtesy of ABC/Blue Thumb Records
John Tropea courtesy of Marlin Records
Philip Bailey, Al McKay, Freddie White and Verdine White courtesy of © Columbia Records, Earth, Wind & Fire Productions
Victor Feldman courtesy of Caribou Records, the L.A. Express
Randy Brecker and Harvey Mason courtesy of Arista Records, Inc.

Art Direction: John Cabalka
Design: Brad Kanauyer
Cover Illustration: Bill Emmott
Photography: Claude Mougin

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(STEREO)

CHRISTI and COATS

ON STAGE



Horniny Grits
Mint Juleps

Magnolias
Fried Chicken

Southern Belles
Robert E. Lee

Cotton Fields
River Boats

Catfish
Hushpuppies

Jack Daniels
Dixie!

ART RECORDS
album
ALP-42
33⅓ RPM

RECORDED "LIVE" IN THE WRECK BAR OF THE YANKEE CLIPPER HOTEL, FORT LAUDERDALE, FLORIDA.

CHRISTI and COATS
ON STAGE

ALP-42



First of all, my congratulotions ta the Gill Hotel Chain far bringing the saunds of this delightful dua to the WRECK BAR of the YANKEE CLIPPER HOTEL..

My introductian to Smaky and Bobbi was in the sleepy little village of Los Vegas, Nevada, ot the world famaus Galden Nugget. They were working on the afternaon shift - a chollenge ta ony oct. The audience this time of day is made up of the losers, the hung-over types fram the night before and the slot machine players, who listen far music and falling jack pats ot the same time. Smaky and Babbi come an relaxed ond easy, singing -and ploying a stage full of instruments; and their comedy is as shorp as you will hear on any stoge, night club floor, or television show! They not only capture the attention of the audience, they frocture them! Now, thraugh their olbums, they bring the some excitement, the fun, the music, to their mony fons from Nevado to the sunny beaches af Florido.

Versotile is a much used word, but how else con you describe a guy wha plays sa mony instruments sa well....guitar, banja, fiddle, and drums? He mokes mondolin players go home and proctise, toke it from me! He sings greot, he's funny, laaks like Al Hirt and Burl Ives -ond who con beot o set-up like thot? Bobbi is o blonde, o reol cutie pie. She ploys the piono, piona boss, drums....and she sings ond keeps Big Daddy Smaky cut down to size with her constant needling - all dane with o dawn-hame occent thot makes me long for hominy grits, country hom, Jack Doniels, ond mint juleps!

Seriously, this is o greot olbum, o reol show case for twa of my fovorite people. A real credit ta the music business and, if yau don't believe me, cotch them on stoge sametime.

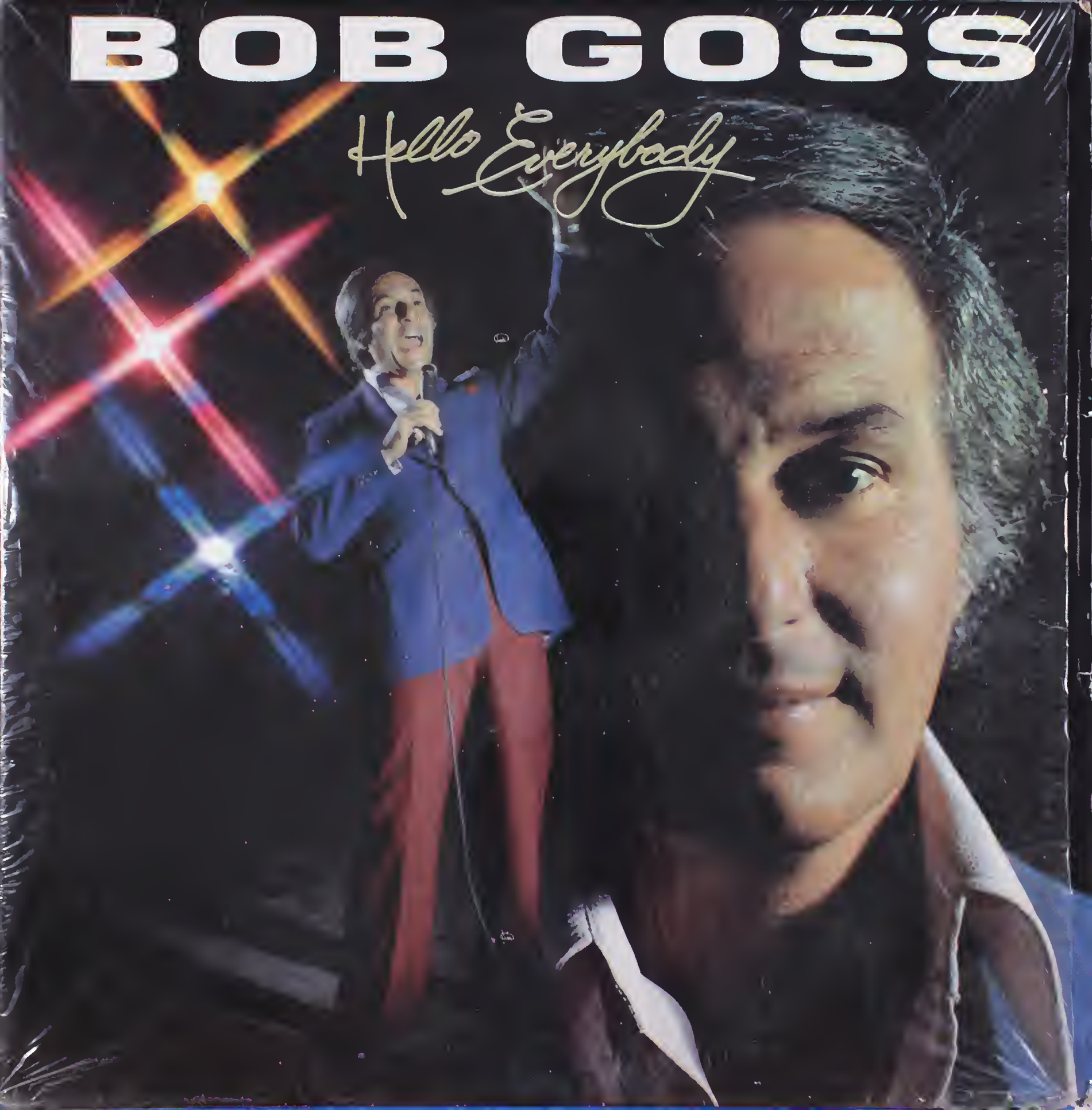
Sincerely,
"Jethro Van Burns"
(Thru the courtesy of Homer!)

CHRISTI and COATS
Exclusively managed by:
Florida Attractions Internatianal
Boyview Building, Fart Lauderdale, Fla.

Praduced by: ART RECORDS MANUFACTURING COMPANY, Miami, Florida, 33168

BOB GOSS

Hello Everybody





BOB GOSS

As far back as he can remember, Bob wanted to be in show business and his uncanny ability to make people laugh began to take root while growing up in Baltimore, Maryland.

Ever since his first stage appearance, at the age of nine, as an audience volunteer at the old Hippodrome Theater during the last days of vaudeville Bob has performed in almost all areas of show business. He has appeared in night clubs and college concerts, sometimes billed with such notibles as Della Reese, Simon & Garfunkel, and Bobby Vinton. He's acted in numerous radio and television commercials such as Datsun, Singer Sewing Machines, and Burger King to name a few. Add to the list bit parts in several motion pictures, a regular comedy spot on a nationally syndicated television series, and a stint as disc jockey on his own radio show.

In addition to performing, he has written several t.v. show formats, dozens of commercials, and produced concerts with such stars as Jack Jones, Louis Nye, The Smothers Brothers, and Herbie Mann.

Several years ago Bob was introduced to the world of cruise ships and has entertained on a dozen of these cruise liners. The T.S.S. Carnivale was the third ship he worked on. A year later he came back to Carnival Cruise Lines as a replacement act for an entertainer who was going on vacation. The booking was to have been for four weeks, but he stayed on as a regular for the company and has worked on all their ships.

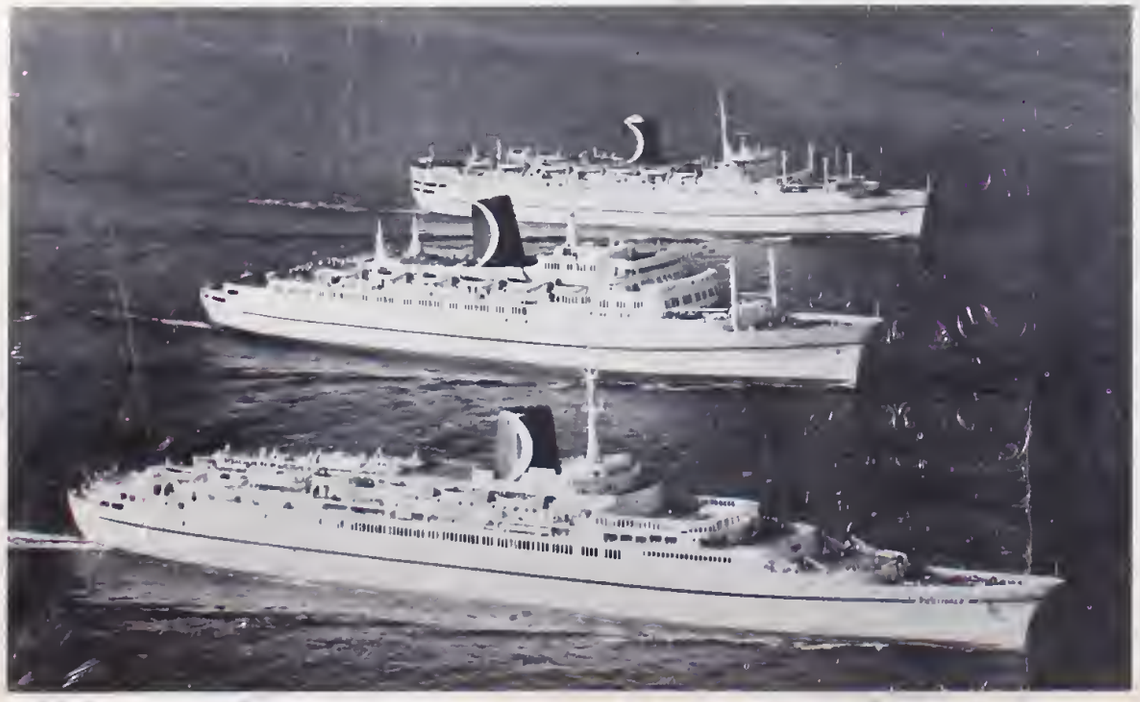
"HELLO EVERYBODY" is a collection of live performances highlighting some of Bob Goss' zany approach to comedy. From the time he opens his show with "Hello everybody" and the crowd responds with "Hello Bob" there begins an intimate relationship between audience and performer that is rare in the entertainment business.

We hope this album brings you smiles and good memories of your time together and brings you back for more.

Special Thanks to:
JACKIE WELCH - editing
RAY HEBERT & BOB GALLAGHER - cover photo

SIDE 1 ·
LET'S GO CRUISING
CLYPSON SONG
GONE HUNTING
THE OLD TIMER

SIDE 2 ·
THE PREACHER
MELLO-DRAMA
THE STRIPPER



The "Fun Ships"
Carnivale · Festivale
Mardi Gras

THE "FUN SHIPS" OF CARNIVAL CRUISE LINES OFFER WEEKLY CRUISES YEAR ROUND FROM MIAMI TO THE CARIBBEAN.

ROBERT PALMER

I DIDN'T MEAN TO TURN YOU ON

(EXTENDED DANCE MIX)





Side A

1. I DIDN'T MEAN TO TURN YOU ON
(Extended Dance Mix)

2. I DIDN'T MEAN TO TURN YOU ON
(A Cappella Beats)

Produced by Bernard Edwards
Remixed by Bruce Forrest

Side B

1. I DIDN'T MEAN TO TURN YOU ON*
(Dub Version)

2. ADDICTED TO LOVE
(LP Version)

Produced by Bernard Edwards
*Remixed by Bruce Forrest

From the Island album RIPTIDE 90471
available on LP, Cassette and Compact Disc

ISLAND
0-98604

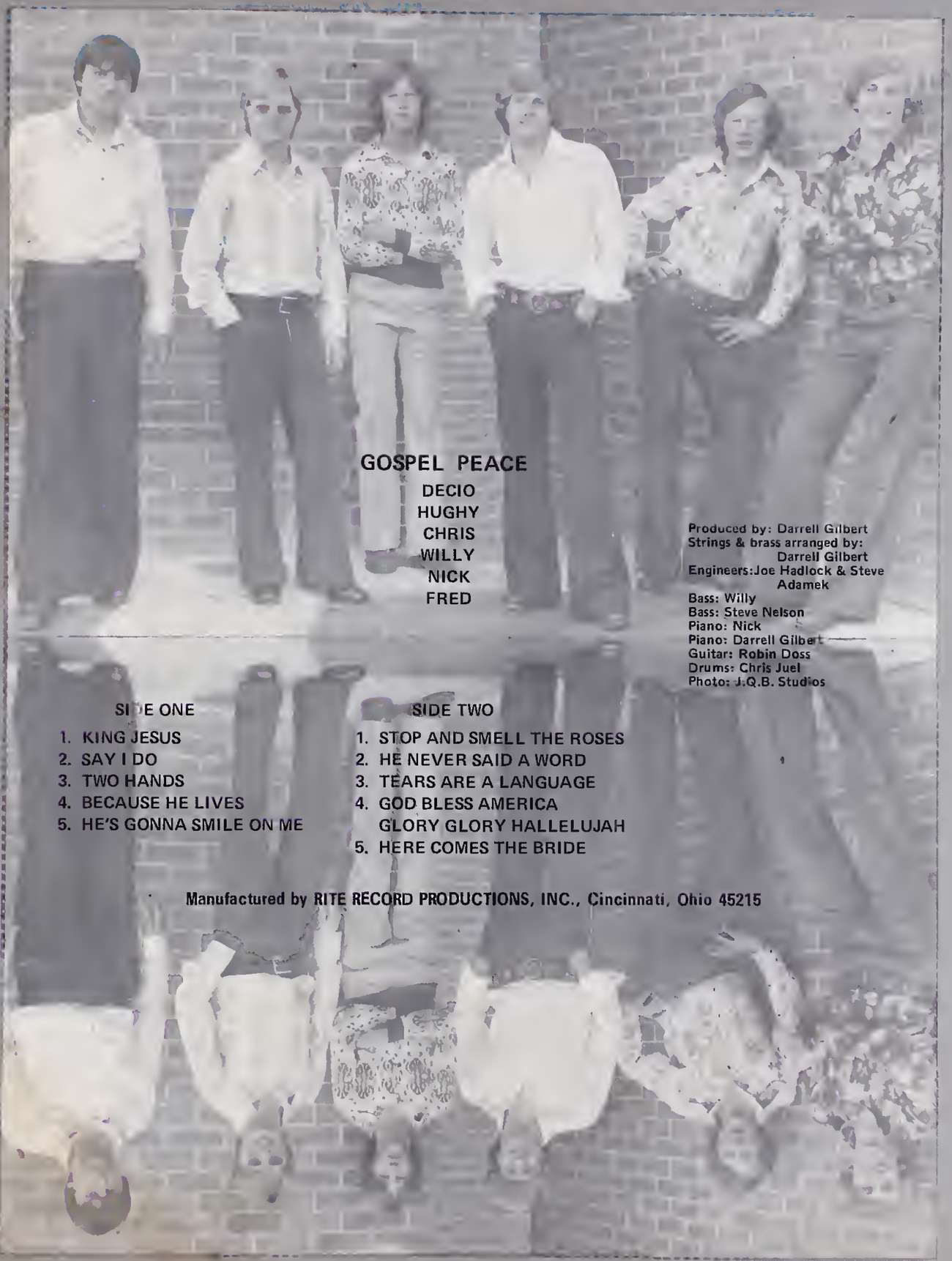
ISLAND RECORDS, INC.
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GOSPEL PEACE



AWAY

GOSPEL PEACE



AWAY

GOSPEL PEACE

DECIO
HUGHY
CHRIS
WILLY
NICK
FRED

Produced by: Darrell Gilbert
Strings & brass arranged by: Darrell Gilbert
Engineers: Joe Hadlock & Steve Adamek
Bass: Willy
Bass: Steve Nelson
Piano: Nick
Piano: Darrell Gilbert
Guitar: Robin Doss
Drums: Chris Juel
Photo: J.Q.B. Studios

SIDE ONE

1. KING JESUS
2. SAY I DO
3. TWO HANDS
4. BECAUSE HE LIVES
5. HE'S GONNA SMILE ON ME

SIDE TWO

1. STOP AND SMELL THE ROSES
2. HE NEVER SAID A WORD
3. TEARS ARE A LANGUAGE
4. GOD BLESS AMERICA
   GLORY GLORY HALLELUJAH
5. HERE COMES THE BRIDE

Manufactured by RITE RECORD PRODUCTIONS, INC., Cincinnati, Ohio 45215

BR-128

APR :L

APR :L

DEEP PURPLE

APR :L

APR :L

Deep Purple

Universally acclaimed as one of the world's premier rock groups, Deep Purple has reached the zenith of its career thus far with the recent albums **Machine Head**, **Fireball** and **Deep Purple in Rock** (all available on Warner Bros. Records). Concurrently, demand has grown for the re-release of Deep Purple's earlier best-sellers, which, despite their initial success, have not been available outside Europe for some time. **Purple Passages** brings together highlights from Deep Purple's first three albums, **Shades of Deep Purple, The Book of Taliesyn** and **Deep Purple**. Recorded in England in 1968 and 1969, these tracks were originally issued in the USA on the now-defunct Tetragrammaton label.

Deep Purple was organized in February, 1968. The two prima movers, then as now, were organist Jon Lord and guitarist Ritchie Blackmore. Born in Leicaster, England, in 1941, Lord studied classical piano through his youth and entertained serious hopes of a concert career, but went to London to study acting instead. While in drama school he began listening to jazz. "By 1961," he told Chris Charlesworth of the British pop weekly **Melody Maker**, "I heard Jimmy Smith playing 'Walk on the Wild Side,' and from then on I was enraptured by the organ. I couldn't buy one but I got really interested in Hammonds." After a period of indecision between drama and music, Jon committed himself to a band, Red Bludd's Bluesicians, which eventually joined up with singer Art Wood (brother of Faces guitarist Ronnie Wood) to become the Artwoods. Jon stayed with the Artwoods for four years before leaving with ambitions to form his own band. This didn't happen right away, so to avoid starvation Jon became a backup musician for an ephemerally successful pop group, the Flower Pot Men. This gig led, fortuitously enough, to Jon's meeting with Ritchie Blackmore, who had been traveling with Screaming Lord Sutch

Ritchie, born in 1945, had been a rocker from the beginning, achieving an early reputation for smashing things up physically and musically while playing with such groups as the Detonators and the Outlaws. He mellowed down enough to earn his first good money backing up a locally popular singer named Heinz, which led to Ritchie's becoming a much-demanded studio musician before he stepped out with Sutch. Ritchie was in Hamburg when the call came from Jon Lord, and after a brief false start with another combination, Deep Purple began to jell.

Along with Ritchie came drummer Ian Paice, born in 1948. Ian, so the story goes, was given a violin at the age of 12, and decided it sounded better banged on the back than bowed on the front. His father, a traditional dance musician, gave Ian his first musical gigs. Later upon switching from waltzes to rock, Ian played with Georgie and the Rave-Ons, the Shindigs, the M-15 and the Maze. He met Ritchie in 1967; the latter, very impressed with Ian's fast pace on the drums, made several attempts to join up with him before the eventual union under the Deep Purple banner.

Also joining the band were two excellent musicians who were to leave Deep Purple two years later, but not before joining with Jon, Ritchie and Ian to make the pioneering recordings contained in this album. Rod Evans, lead singer, was born in Edinburgh, Scotland, in 1947 and had no formal musical training. He had been an accountant, a model and part-time solo singer before being selected as the Purple vocalist. Completing the original quintet was bassman Nicky Simper, whom Jon Lord got to know while playing with the Flower Pot Men. Born in 1945, Nick started out on guitar before switching to bass.

Once the quintet solidified, Deep Purple quickly got down to business, "wisely choosing to isolate themselves for two months while they argued out their musical policy and knocked the musical splinters from the surface of their act," (as one of their early press handouts tells it). Splinter-free, they repaired forthwith to the studio, where they recorded a Joe South song that had begun its career the previous year as a minor American hit for singer Billy Joe Royal. That song, "Hush," became Deep Purple's debut single. Sales in England were only moderate, but across the Atlantic the disc attracted the interest of Tetragrammaton Records, newly-formed by comedian Bill Cosby and several associates. "Hush" was released on Tetragrammaton in the summer of 1968 and sales were considerably more than fair. The single reached a peak of #4 on the **Billboard** charts in September, prompting the immediate release of the group's first album, **Shades of Deep Purple**.

Side One

1. And the Address 4:53 (Blackmore and Lord)
2. Hay Joe 6:57 (Evans, Lord, Simper, Blackmore and Paica)
3. Hush 4:20 (Joe South)
4. Emmeretta 2:58 (Lord, Blackmore and Evans)

Side Two

1. Chasing Shadows 5:31 (Lord and Paica)
2. The Bird Has Flown 5:30 (Evans, Blackmore and Lord)
3. Why Didn't Rosemary? 5:00 (Blackmore, Lord, Evans, Simper and Paica)

Side Three

1. Hard Road (Wring That Neck) 5:11 (Blackmore, Lord, Simper and Paice)
2. The Shield 6:02 (Lord, Blackmore and Evans)
3. Mandrake Root 6:03 (Blackmore, Evans and Lord)

Side Four

1. Kentucky Woman 4:44 (Neil Diamond)
2. April 12:03 (Blackmore and Lord)

Genesis



INCLUDES
NO REPLY AT ALL
SD 19313

abacab

SIDE ONE

ABACAB
(Banks/Collins/Rutherford)

NO REPLY AT ALL
(Banks/Collins/Rutherford)

ME AND SARAH JANE
(Banks)

KEEP IT DARK
(Banks/Collins/Rut[illegible])

SIDE TWO

DODO
(Banks Collins Ruth[illegible])

LURKER
(Banks Collins Rutherford)

WHO DUNNIT?
(Banks Collins Rutherford)

MAN ON THE CORNER
(Collins)

LIKE IT OR NOT
(Rutherford)

ANOTHER RECORD
(Banks Collins/Rutherford)



SD 19313
ATLANTIC RECORDING CORPORATION


CONTAINS
THE UNCENSORED
LONG VERSION OF THE
HIT SINGLE
"HEART OF GLASS"
CDS 2275
CHR 1192

Blondie



SIDE ONE
Hanging On The Telephone
One Way Or Another
Picture This
Fade Away And Radiate
Pretty Baby
I Know But I Don't Know

SIDE TWO
11:59
Will Anything Happen?
Sunday Girl
Heart Of Glass
I'm Gonna Love You Too
Just Go Away

Produced By Mike Chapman

Jimmy Destri:
tronic Keyboards

Frank Infante:
Guitar

Chris Stein:
Guitar, 12 String and E-bow

Nigel Harrison:
Bass

Clem Burke:
Premier Drums

Deborah Harry:
Vocals

AEROSMITH'S GREATEST HITS



SH
848



LIVE BOOTLEG

Back In The Saddle
Sweet Emotion
Lord Of The Thighs
Toys In The Attic
Last Child
Come Together
Walk This Way
Dream On
Draw The Line
Train Kept A Rollin'
S.O.S.
I Ain't Got You
Mother Popcorn



GET YOUR WINGS

Same Old Song And Dance
Lord Of The Thighs
Spaced
Woman Of The World
S.O.S. (Too Bad)
Train Kept A Rollin'
Seasons Of Wither
Lord Of The Thighs



TOYS IN THE ATTIC

Toys In The Attic
Uncle Salty
Adam's Apple
Walk This Way
Big Ten Inch Record
Sweet Emotion
No More No More
Round And Round
You See Me Crying



DRAW THE LINE

Draw The Line
I Wanna Know Why
Critical Mass
Get It Up
Bright Light Fright
Kings And Queens
The Hand That Feeds
Sight For Sore Eyes
Milk Cow Blues



AEROSMITH

Make It
Somebody
Dream On
One Way Street
Mama Kin
Write Me
Movin' Out
Walkin' The Dog



ROCKS!

Back In The Saddle
Rats In The Cellar
Combination
Last Child
Rock And Roll
Home Tonight



NIGHT IN THE RUTS

No Surprize
Chiquita
Remember (Walking In The Sand)
Cheese Cake
Three Mile Smile
Reefer Head Woman
Bone To Bone (Coney Island White Fish Boy)
Think About It
Mia

Dream on
Same old Song and Dance
Sweet Emotion
Walk This way
Last child
Back in The Saddle
Draw The Line
Kings and Line
Come Together
Remember (walking in the Sand)

s: walk = Walk

AERO

HD 922

Contains
some kind of
Wonderful



Brotherhood

LIVE




A New Day Yesterday
Flute Solo Improvisation
Songs From the Wood
Thick As A Brick
Too Old To Rock And Roll
Too Young To Die
Minstrel in the Gallery


BILLY JOEL
GLASS HOUSES
LIFE 139


54

ORCHESTRA


1
Fire On High
Waterfall
Evil Woman
Nightrider
2
Poker
Strange Magic
Down Home Town
One Summer Dream
0
7464-35527-1


OHIO
PLAYERS

SIDE 1

SKIN TIGHT—7:52
STREAKIN' CHEEK TO CHEEK—5:43
IT'S YOUR NIGHT/WORDS OF LOVE—7:58

SIDE 2

JIVE TURKEY—7:09
HEAVEN MUST BE LIKE THIS—7:18
IS ANYBODY GONNA BE SAVED?—4:56

© 1974 PHONOGRAM, INC

All selections written by J. Williams—C. Satchell
L. Bonner— M. Jones—R. Middlebrooks—M. Pierce



PM66

MOUNTAIN



•GIFT PACK SERIES•

RECORD I

SIDE A

1. BLOOD OF THE SUN
(L. West, F. Pappalardi · G. Collins)

Standing on my pillow
Talking to the moon
Wading in the ocean
I'm searching for you soon
Reaching for the handle
They ten pin my head
Wandering in the bedsheets
And then I belong instead

Circles above the city
Tangle in its hair
Politicians are screaming
There's a time
And a litter to spare
Lean and tatterd window
Running toward the gun
Caught in the webs of invention
It's the blood
It's the blood of the sun

Crawling in the ocean
With the sunshine at my side
Leave the hard road behind me
There's a light
On the road that I ride
None but Talmee the farmee
Who raved for a ride on the moon
Leave the city behind me
I'm setting for you soon
And I'm setting for you soon

2. LONG RED
(L. West, F. Pappalardi J. Ventura, N. Landsberg)

Long Red flowing through my mind
Being there dreaming there are
two pieces all the time
Soft blood, whispers in my dreams
Crimson pieces in my arms
Is always what it seems
Long Red helping you to find the day
Bright Red how'm I gonna find the way

Bright Red you haven't changed me to
string down it seems somehow
Bright Red has turned to blue
Long Red, tears in shades of grey
I have changed you
I have lost forever from the day
Long Red helping you to find the day
Bright Red how'm'I gonna find the way
Long Red, tears in shades of grey
I have changed you
I have lost forever from the day

3. LOOK TO THE WIND
(L. West, F. Pappalardi J. Ventura)

Sitting by the window
You watch the tears of rain
Thunder from the weeping sky
And nothing seems the same

With tremblin' hand beside you
You dream a life too pure
Looking to the things you brought
How can you be so sure

*Look to the wind and then turn away
I saw you once child on a summer's day
Walk to the wind no need to run
You were made to shine as bright as the sun
Your childhood is behind you
It won't come back no more
But today you are tomorrow's child
Just open up the door

* Refrain

Your childhood is behind you
It won't come back no more
But today you are tomorrow's child
Just open up the door

* Refrain

4. MISSISSIPPI QUEEN
(L. West C. Laing, F. Pappalardi, O. Ree)

Mississippi Queen
If you know what I mean
Mississippi Queen
She taught me everything

Way down around Vicksburg
Around Louisianna way
Lived a Cajun lady
Called the Mississippi Queen

You know she was a dancer
She moves better on rock
While the rest of them dudes
Weren't getting their kicks
Oh, beg your pardon
Now we're getting mine

Mississippi Queen
If you know what I mean
Mississippi Queen
She taught me everything

This lady she asked me
If I would be her man
Lord, and I told her
I'd do what I can

Her teeth were looking pretty
And I turned on my charm
While the rest of them dudes
Was makin' their bread
Oh, beg your pardon
Now we're losing mine

You know she was a dancer
She moves better on rock
While the rest of them dudes
Weren't getting their kicks
Oh, beg your pardon
Now we're getting mine
Oh, Mississippi Queen

5. THEME FOR AN IMAGINARY WESTERN
(J. Bruce – P. Brown)

When the wagons leave the city
For the forest and further on
Painted wagon of the morning
Dusty roads where they have gone

Sometimes travelin' through the darkness
And the summer comin' home
Foreign faces by the wayside
Look as if they hadn't known

All the sad was in their eyes
And the desert that's dry
In a country town
Where the map was found

Oh, the dancing and the singing
Oh, the music when they play
Oh, the fire that they saw there
On the grave of no return

Sometimes they found it
Sometimes they kept it
Often lost it on the way
Pawnee shadow to posses him
Sometimes ride inside a day

Oh, the sad was in their eyes
And the desert that's dry
In the country town
Where the map was found

[illegible] sad was in their eyes
[illegible] desert that's dry
In the coutry town
Where the wagon's bound

6. FOR YASGUR'S FARM
(Gardos, Laing, Pappalardi, Collins)

Who am I, but you and the sun
A sad reflection in everyone
Was it me who let you walk away
Were you the one
Or is it we're the same

What are we in time going by
The simple story of a younger life
Happy dreams and somehow through the day
We haven't come so far to lose our way

Look at me
I believe it's true
You're a part of me
I'm a part of you
Love is only what we come to know

The walking, breathing and all we did
A crystal passing reflected in our eyes
Eclipsing all the jealousy and lies

Look at me
Can't you see it's true
You're a part of me
I'm a part of you

Quiet as the voices in a dream
Without who shadow the things I've seen
Remember the evening I let you walk away
Were you the one
Or is it we're the same

Look at me
I believe it's true
You're a part of me
I'm a part of you

SIDE B

1. DON'T LOOK AROUND
(West, Palmer & Pappalardi Collins)

Don't look around 'cause
I'm never comin' back
It's high time you saw the last of me
You know I was a wand'rer
I'd forgotten where to go
I had no place to lay my head
or rest my heavy load
Don't look around 'cause
I'm never comin' back
It's high time you saw the last of me
Lord, she changed my mind
You know she changed my life

Now I'm working all day
long singin' for my food
Baby, you know that I've got
everything I need
I've given you all I can,
the rest belongs to me
Time was it didn't matter just
who I had to be
Don't look around 'cause
I'm never comin' back
It's high time you saw the last of me

I got another woman now,
don't need you anymore
Now I think I'll turn my back
and walk away from you
We're livin' in the country doin'
everything we please
I don't want you comin' round
stirrin' up a breeze

[illegible]
[illegible]
[illegible] high [illegible]

2. TIRED ANGELS (TO J.M.H.)
(Pappalardi Collins)

Put their shoulder [illegible]
Work their fingers to the bone
Take their pleasures [illegible]
Put it down and bring it [illegible]
Walk around it to the sundown
[illegible] for an honest man
[illegible] people seeing too much
And [illegible] to be what they call

Angels [illegible]
Tired [illegible]
All wearing grace
They live a [illegible] times
on the King of G[illegible] lace
Children gentle children
Gentle leaving to the wars
They found their [illegible]
And live again their rhythm lives
on the King of Gondor's lace

Sinking down into the [illegible] words
Overflowing with the [illegible] sorrows
Praying for it all to [illegible] line
Saturated with desire
Standing up to all the brave men
Laughing hollow at the day's end
Walking back and give a handshake
This is just another bad break

3. TRAVELLIN' IN THE DARK (TO E.M.P.)
(Pappalardi Collins)

Travellin' in the dark
Can't see a thing
Travellin' in the dark

What'cha gonna do when you can't
seem to understand
How ya gonna feel when your woman's
with another man

Travellin' in the dark
Can't see a thing
Travellin' in the dark

What makes you think that you're
ever gonna understand
What's goin' on in the mind of another man

Travellin' in the dark
Can't see a thing
Travellin' in the dark

4. FLOWERS OF EVIL
(West, Rea, Pappalardi)

Oh, can you tell me how the joy
passed from his childhood that's not my body
I see he's finished He's run his race
We're not his face

We taught him well and from his youth
he knew he always must know the truth.
He left his country to go to war
When he returned, he found we'd closed the door.

But we never dreamed when he was leavin'
that he would taste the flowers of evil.

I know his habit was not so bad
when for fifty dollars it could be had.
But now he's home to his promised land
and what he needs got to cost a grand.

When he'd been home for six months' time
my son, he told me he'd made up his mind,
He's re-enlisted for three years' more.
It's too expensive to stop this war.

Oh, can you tell me how the joy
passed from his childhood That's not my boy
He's re enlistad for three years' more
Is the price of peace
worth the price of war?

5. CROSSROADER
(Pappalardi-Collins)

I'm a crossroader
Speedin' from town to town,
I'm a crossroader
Speedin' from town to town
I never ride the main highway.
So nobody can slow me down

I'm always trav'lin'.
Just a taste outside the law
I'm always trav'lin'
Just a taste outside the law.
If you come lookin' for some trouble
I'm the man that you're lookin' for

When things ain't movin' fast enough
I gotta' pick up and move.
When things ain't movin' fast enough
I gotta' pick up and move.
They say it ain't no way for a man to be livin'
It's the crossroader's blues.

6. PRIDE AND PASSION
(Pappalardi-Collins)

One man's life passed all in needing,
Words out loud that want repeating
Fathers passed to sons their craving
Woman's loved
Their children saving kings who walk
with banners waving still

I have no heart for listening
to the men who talk of peace.
They're putting all their nonsense in my way
Won't you please, my love,
please rest your tired little hands.
We've been talking half the night
and there's so much more to say

Mothers' asking for just one more time
before their babies come
and whisting in the smells of dusty tea.
Someplace there's a bed of timeless
loving turned to stone
But the sun is shining yellow and
it's turned to shine on me.

Sons are breathing discontent
In the circling vapor light.
And frozen little soldiers
guard their homeland
through the night.
So a million nameless candles
flicker out this one last time.
And the heartbeat in that aching crowd
No-it will not beat with mine

The answers were all given to
the faces now in tears.
And heaven led us all into the war.
The children who once laughed have
disappeared behind the sun.
It's the season for re living.
but there're living here no more.

Hearts so filled of pride and passion.
Sacrificed in blood of nations.
Stand we here in humbled pleading
Save the souls who in retreating pray for peace
and ease their needing now.

Patty Brard

RCA
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ALL THIS WAY

Lado uno

3'40___Quédate con el amor
Barry Richards - Bobby Hart
FATHER MUSIC (BMI)

3'05_Radio (No nos quites la música)
Barry Richards - Bobby Hart
FATHER MUSIC (BMI)

3'43___El sobreviviente
Barry Richards - Bobby Hart
FATHER MUSIC (BMI)

3'56___Todo este camino
Dean Andre
STRIPED HORSE MUSIC ASCAP

5'20___Canción de amor Brasileña
B. Ferreira - Alberto Testa
MORLEY MUSIC ASCAP SOUTHERN
ZEBRA DISCORDE MUSIC BMI



Lado dos

El amor sigue llamando*___3'51
Richard Gibbs
STRIPED HORSE MUSIC ASCAP

La noche más solitaria___3'26
Barry Richards - Bobby Hart
FATHER MUSIC (BMI)

Lo hice bien___3'40
Mark Gibbons
STAR SHUTTER MUSIC ASCAP

Regresa por una noche nada más.3'49
Albert Hammond - Bobby Hart
FATHER MUSIC (BMI)

De rodillas___3'15
Kerry Hatch
STRIPED HORSE MUSIC ASCAP

Hold On To Love
Radio (Don't Take The Music Away)
The Survivor
All This Way
Brazilian Love Song/Samhaman

Love Keeps Knockin'
The Loneliest Night
Was I Good
Only Back For The Night
Down On Your Knees

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ARRANGED by RICHARD GIBBS
ENGINEERED by BRIAN LEVI
CO-PRODUCED BY RICHARD GIBBS*

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Lucretia West sings spirituals



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SPIRITUALS

LUCRETIA WEST — *Mezzo-soprano*

Jonathan Brice — *Piano*

WESTMINSTER LIGHT ORCHESTRA AND MALE QUARTET

SIDE ONE

1. Weepin' Mary
2. Ol' Time Religion
3. I Wont Jesus to Walk with Me
4. Ride On, King Jesus
5. De Blin' Mon Staod on de Rood
6. Ev'ry Time I Feel de Spirit
7. Nobody Knows de Trauble I've Seen
8. We Are Clim'in Jocob's Lodder
9. De Gospel Train

SIDE TWO

1. Couldn't Hear Nobody Pray
2. Sometimes I Feel Like o Motherless Child
3. All God's Children Got Wings
4. Peter, Go Ring Dem Bells
5. Wode in de Woter
6. Let us Break Bread Together
7. Roll, Jordan, Roll
8. Lil'le Dovid Ploy on Yo' Harp
9. Sinner, Pleose Don't Let Dis Horves' Poss

THE MUSIC

Of all the music which the Negro race has produced the spirituals rank first and foremost in expressive values. They came from the hearts of an oppressed people whose religious hopes and aspirations, sore tried in the New World, were their consoling salvation in life. The spirituals are hymns; they have been cited as more genuine in fervor and faith than any "sung since the psalmists of Israel relieved their burdened hearts and expressed their exaltation." Like other folk, the Negro had his songs of love and play, songs of work and dance, but—as the late William Arms Fischer once said—"search the world over and nowhere can be found such a rich and spontaneous outpouring of religious song and fervor as in the spirituals of the Afro-American."

The birth of these songs never has been exactly determined, but one authority has said that it may well go back more than 150 years. Undoubtedly they came with the dawn of slavery. Their rhythmic characteristics reveal a relationship to African songs both in verse forms and intervalic structure. However, the folk and other music of the white man hardly could have failed to reshape their melodic structure as well as their harmonic feeling. All this was intuitive, for the spiritual, like all music of the folk, was purely improvisatory, born of an urge to voice emotions. Early texts were based almost exclusively on the Bible.

Though some effort was made to transcribe Negro songs before and during the Civil War, it was not until 1871, when Professor George L. White of Fisk University formed the Jubilee Singers, that recognition of Negro spirituals began. The Jubilee Singers that year toured Ohio, New York and New England in order to raise funds for the university. This was the first time that these simple and moving songs were heard by large audiences. People were so deeply impressed that it proved profitable to make these songs accessible for the first time in harmonized form. So successful were the Jubilee Singers that they were invited to participate in the World's Peace Jubilee in June 1872 at Boston. The next year they toured England, and in 1874 they visited Holland and Germany. Interest in the music of the Negro in this country was not yet widespread, but like the pebble in the pond it was widening its circle slowly but surely. It took a simple-hearted and modest European peasant, a singularly gifted musician himself, to awaken that interest and make all Americans realize the worth of the music which, having spring from the hearts of an unjustly suppressed people, nonetheless belonged to all the people.

That man was Antonin Dvorak. The year was 1894. Dvorak said of the melodies of the spirituals: "They are the most striking and appealing melodies found on this side of the water . . . . What songs, then, belong to the Americans? They are the melodies that would stop him on the street if he were in a strange land and make the home-feeling well up in him." A stranger to our shores, he nevertheless contended that the Negro spirituals were the most indigenous and the freshest melodies he had heard in this country. He rebuked one American composer, whom he found influenced by European strains and idioms, by saying: "Here, in the music you have neglected, even despised, is something spontaneous, sincere and different, native to your own country. Why not use it?"

At first, the spiritual was regarded as essentially for group singing, perhaps because of the pioneer work of the Jubilee Singers and other such organizations. Until the early part of this century, there were no published versions of the spirituals for solo performers, yet many of them if not most were undoubtedly born in solo form though popularized by group singers. After World War I, publication of the solo versions of spirituals was begun in earnest and by the middle twenties several valuable collections were available.

Let us consider some of the spirituals in this recital for which some facts are readily accessible. The first of Miss West's chosen group, *Weepin' Mary*, is an old tune written in the pentatonic scale, which did not show up in print until 1926. We can believe that the original singer conceived this song to assuage the grief for the loss of someone near and dear. *Ride on, King Jesus*, with its exultant emphasis, is also an old song, first sung by the Jubilee Singers. It was first published in 1887. *Ev ry time I feel the spirit* was first published in 1909 in *Religious Folks Songs of the Negro* (Hampton Institute Press). It expresses the Negro's love of the fervor and even jubilation that comes from prayer. *Nobody knows the trouble I've seen* is a reminder of slavery and the trying days afterwards. Originally it was titled *Nobody knows the trouble I see* and was a favorite after the war, especially in the colored schools of Charleston. It was first published in 1867 in *Slave Songs of the United States*. *Sometimes I feel like a motherless child*, with its universal yearning for home, appeared first in 1901 in the third edition of *Religious Folk Songs of the Negro* in an unharmonized version. It has been transcribed for piano and also arranged as a trio for violin, cello and piano, and remains one of the most popular spirituals with women singers. *Wade in de water* has an interesting history. Being a song about baptism, a favorite ceremony with the Negro, it is known in several versions which suggests its popularity travelled far and wide. The last song, *Sinner, please don't let dis harves' pass*, is a well known one which also varied in different localities. It was originally called *Sin*, and deals with the terrors of Hell. The Negro's fondness for company is amusingly set forth in the last lines: "An' I don' want to go there by myself, oh-a by myself. Hallelujah!"

PETER HUGH REED



THE ARTIST

LUCRETIA WEST, a native of Washington, D.C., ranks as one of the great mezzo-sopranos of our day. As a recipient of a John Hay Whitney Foundation Fellowship Miss West went to Europe in 1951. Her first appearances on the recital stage brought her invitations to appear in many musical centers, both in recital and as soloist with many of the leading orchestras. She has toured in Great Britain, France, Italy, Austria, Switzerland, Holland, Germany, Belgium, Yugoslavia and other countries, and sung with such leading orchestras as the Berlin Philharmonic, Vienna Symphony, Cologne Radio Orchestra, Paris National Orchestra, Munich Philharmonic, and the Orchestre des Concerts du Conservatoire de Paris. In the United States Lucretia West has sung with the New York City Center Opera Company, and with the symphony orchestras of Minneapolis, Hartford, and Washington, D. C.

THE RECORD

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When the moon is in the seventh house and jupiter aliens
with mars. Then peace will guide the planets and
love will steer the stars.
This is the dawning of the age of aguarius, the age
of aguarius aguarius .....

Harmony and understanding sympathy and trust abounding
no more falsehoops or derisions golden llving dreams
of visions mystic crystal revelation
and the mind's true libelatin
Aguarius .....
Let the sunshine in
Let the sunshine in
The sunshine in

"THE GIRLS SONG"

I'd like to make a long distance call
to a number West L. A.
I've heen try or a reach it all dey
hut no one answers
Tell me why was 1 so unkind
1 hope he's still on that line
I'll make it up to him it he hesn't changed his number
If be hasn't changed his number, if he hasn't cbanged
his mind.

1 know it's lete hutpleese lot it ring
another time or two or three
He'll he hurt if he knew it was me
and 1 was waiting for him
Why was 1 so unkind
1 hope he's still on that line
1'll make it up to him if he hasn't changed his numher

Il he hasn't changed his number, if he hasn't changed
his mind
Lonely person to lonely person.

"STONED SOUL PICNIC"

Can you surry
Can you picnic?
Can you sorry
Can you picnic?
Surry down
to a stoned soul picnic
surry down
to a stoned soul picnic
there 'll he lots of time and wine
red yellow honey
eassafras and moonshine
red yellow honey sassafras and moonshine
stoned soul

surry down
to a stoned soul picnic
surry down
to a stoned soul picnic
rain and sun come in akin
and from tbe sky come the lord
and the llgbtnin
and from the eky come tbe lord and the lightnin
stoned soul

surry eurry eurry surry
tbere'll be trains of bloeeome
there'll be trains of music
tbere'll be traine of truet
trains of golden duet
come along and eurry on eweet traine of tbought-
can you eurry?

surry down
to a stoned eoul picnic
eurry down
to a stoned aoul picnic
there'll be lote of time and wine
red yellow boney
eaeaafrae and moonahine
red yellow honey
eassafras
and moonshine moonshina
etoned soul
eurry eurry eurry surry
surry eurry surry
surry surry
surry-

"THE WORST THAT COULD HAPPYER

Girl, I've heard you're getting married
heard you're getting married
This time you're really sure and thie ie tbe end
They say you roally mean it
This guy's the one that make you feel so eafe.
so sane, and eo eecure.

Bahy, if he loves you more tban me
Bahy, it's the best thing, hahy, it'e the beet thing for you
But it's the worst thet could happen to me.

1'll never get married, never get married
You know that'e not my scene
But a girl like you neede to be married
I no longer own you, you couldn't live forever loving me.
Girl, I don't reelly blame you for havin a dream of your
own
Girl, 1 don't really blame you
A woman like you need a house and home, baby,
repat

Bill, I love you so I always will
1 look at you and see the passion
1 thought may, how hut am I ever gonna see my wedding day
I wes on your side, Bill
When you were losing
1 never skimmed our life, Bill
This is no folling
This is the love for you carrying me till you marry me
Bill, I love you so and 1 always will
And your voice I hear e fly carosal
How hut em I ever gonna heer my wedding hell
1 was the one who came running wben you're lonely
1 havn't lived one day not loving you only
But this is the love for you carrying me till you marry me
Bill, I love you so I always will
And that your motion moves my heart
I take no flowers
I and you'll never take those wedding flowers
Come on Bill, Come on Bill
Come on and marry me
I got that wedding hell blues
Please marry me Bill
I got that wedding bell flowers.

"CALIFORNIA SOUL"

like a sound you hear that lingers in your ear
but you can't forget from sundown to sunset
it's all in the air you hear it every where
no matter what you do it's gonna get a hold on you
california soul, california soul.

they say the sun comes up every morning
and if you llsten carefully
the winds that ride on tbe high tide
whietle a melody
eo the people started to eing
and tbat's how the surt gave birth I'm told
california soul, california soul.
When you hear tbe beat you wanna pat your feet
and you've got to move cause it'e really euch a groove
puts a brand new kind of thinking in your mind
and you can't go wrong cause you're happy all day long
california eoul, california eoul.

They had the melody and the beat
but it etill didn't eeem complete
until they eaw two lovers kiesing
they knew just what wae miesing
eo happy they were rocking and reeling
because they added that lovin' feeling to
california eoul, california eoul.

UP UP AND AWAY

Would you like to ride in my heautiful balloon
Would you like to glide in my heautiful halloon
We could float among the stars together you and 1
For we can fly, we can fly
Up up and away in my heautiful my beautiful halloon
The world'e a nicer hlace in my beautiful halloon
It weare a nicer face in my beautiful balloon
We can eing a eong and eail along the silver sky
For we can fly, we can fly
Up up and away in my beautiful my beautiful halloon
Suspended under a twillght canopy
We'll search the clouds for a star to guide ue
Il by eome chanbe you find youreell loving me
We'll find a cloud to hide ua
Keep the moon heeide ue
Love is waiting there in my beautiful halloon
Way up in the air in my heautiful halloon
If you'll bold my band we'll cbase your dream acroes the sky
For we can fly, we can fly
Up up and away in my beautiful my beautiful balloon
Up up and away, up up and away.

"CARPET MAN"

When you see someone upon the ground
You lay down so sbe don't have to walk around
You think that will protect her from the rain
But you'll never ever stop the pain.

She walks all over you, she walks all over you
She knows tbe can, sbe knows she can
You're the carpet man, you're tbe carpet man.

You take such care to keep that girl's face clean
Like she's some kind of figurine
The world's all parted all her, not bers it seems
So she uses you to stand hetween.

repeat

I would think you'd get tired of burtin' every now and then
It's lonely down tbere, that's for certain
And carpets do get thin
And that's wben they have to he throwr away
That's what she'll say to bersell some sunny day
And she'll say come to my weddin' and of course you do
And tbe groom and ber will have a dance on you.

"PAPER CUP"

Here inside my paper cup
Everything is looking up
No one comes in, no one goes out
Nothing to get hung up ahout
I'm free and it's so easy to get hy cuz I don't try.

In my paper cup
I have a stall, a shower stall across the hall
Ranning water in a din it's looking just like home again
I'm free and life's cold in a refrigerator
You have to look inside before you konw 1 was tbere
And everybody says I'm quite insane
And someday I'll he going down the drain
I know tbey're right hut I don't care, I feel no pain.

Here inside my paper cup
Everything is looking up
No one goes out no one come in
It's looking just like home again
1'm free and it'e so easy to get the things that I've
always wanted.
Cuz I don't really want 'em any more
And llving ie so had without hot water
And life is kind of groovy in the gutter
If you know how and I do, yeah, and I do, we do too.

So if you'd like to come along
We'll sing e little paper song
About a lonely paper plate
Who couldn't find a paper mate
I'm free, yes I'm free
And my life is looking up from inside my paper cup
And I'm always looking up from inside my paper cup
And my life is looking up from inside my paper cup
And I'm always looking up from inside my paper cup

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NEEDED TO BE SAVED
LIKE MINE

The Voices of Praise

SIDE 1

1. LIKE MINE, Part I
2. LIKE MINE, Part II
3. A MESSAGE
4. FAITH IN JESUS WILL SET YOU FREE

SIDE 2

1. HAVE THINE OWN WAY
2. I WANNA TELL IT
3. DIDN'T I
4. I'VE GOT TO GO HIGHER

Forever the creative artist, Tom Lewis has once again utilized his God given talents by putting together a magnificient group of singers and has helped in organizing RENT PRODUCTIONS, INC. He continues to write inspiring lyrics, compose, produce and promote other artists. Tom Lewis is not only a solo performer, but also, he is a lead vocalist and background singer with THE CAPITAL COMMUNITY SINGERS. They do local and national tours. They have appeared on TV programs in Nashville, Tenn., Baltimore, Md., and Washington, D. C., where they received rave reviews. Tom also sings baritone with THE VOICES OF PRAISE; a new and upcoming group.

Willene Middlebrooks Rucker is the lead female vocalist for THE VOICES OF PRAISE. Her love for God and singing is manifested in her music. She sings melodiously and with deep sincerity.

Donna Manuel, soprano, has a very strong dedication to God and family. She enjoys singing and offers her time unselfishly to service for others.

Lloyd Marvin Middlebrooks, lead tenor, is also a lyricist and his voice and musical talents enrich the groups performance.

"These four individuals found each other." Their goal is to share their ministry to the world through gospel music.

Produced by. Tom Lewis & Norman Weeks
Executive Producer: Richard Simone
Recorded at: HARBOR LIGHT STUDIO
Engineering: George Eimer
Mastered at: FRANK VIRTURES STUDIO, Philadelphia, PA
Photographer: Dwight Summer
Designed by: Tom Lewis/Betti Madison
Keyboard: Norman Weeks
Bass: Warren Smith
Drums: Eugene Bowles

With deep appreciation to my wife, Lucille, my children, Tisha, Jason and Patrick Lewis.

Special thanks to the pastor and members of THE GOODWILL BAPTIST CHURCH, Nellie Cureton, THE CAPITAL COMMUNITY SINGERS, and especially to the following members of RENT PRODUCTIONS, INC.: Delores Bowles, Raynetta Ray, Alfreda Richardson and Margaret Simone.

RENT PRODUCTIONS, INC., Production and management of gospel music



Richard Simone
President



Tom Lewis
Vice President
and Producer



Norman Weeks
Producer



Eugene Bowles
Music Coordinator

Booking Information

RENT PRODUCTIONS, INC.
P.O. Box 2307
New Carrolton, MD. 20784
(301) 735-4666
(301) 459-9076



5-14-72

SOULFUL

Instrumental Love Machine

The Night Strings

FEATURING

Homer Dennison



GOD BLESS THE CHILD
BLACK SAND AND WHITE STARS
AQUARIUS
THE ROAD TO THE BLUES
ON DAYS LIKE THESE
A TIME FOR US
OH HAPPY DAY
SAGITTARIUS
HONEY
BLUE STONED EYES

Evolution
a stereo dimension recording
2011 STEREO

Evolution
a stereo dimension recording
2011 STEREO

Instrumental Love Machine

The Night Strings

GOD BLESS THE CHILD (3:02) • BLACK SAND AND WHITE STARS (2:40) • AQUARIUS* (2:20) • THE ROAD TO THE BLUES (3:04) • ON DAYS LIKE THESE* (2:07)
A TIME FOR US* (3:01) • OH HAPPY DAY (2:50) • SAGITTARIUS (3:04) • HONEY* (3:03) • BLUE STONED EYES (2:18)

"Soulful"..."Voluptuous"..."Passionate"..."Hot"..."Cool"

That's the sound of The Night Strings—The instrumental love machine.

• It vibrates with the *feel* of today's songs... today's musical excitement.
• It rocks to the *right* beat.
• It cries out in soulful warmth...and sexy splendor.
• It's *hot*...and it's coo*l*...because today, that's where it's at!

The instrumental love machine has many voices...

• The rhythm and its driving beat.
• The electric sounds that pulse and rock.
• The soft...inviting...whispers.
• And above all...The Night Strings sing their songs of love!

The Instrumental Love Machine
It's Love Music...It's Music To Love.



Producer:
Robert Byrne

Arranged by:
Homer Dennison

Recording Engineer:
Robert Auger
Granada Recordings, Ltd.

Stereo Mastering:
Gilbert Kong

(*) ASCAP. All Other Selections BMI



C
$ 3.99

Stan & The Best Boys

DALY '89

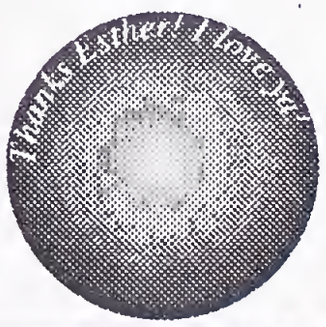
STAN & THE BEST BOYS

Teaser is a Pleaser

Lyrics and music by Stan Stefanik
Lead vocals: Stan Stefanik
Back-up vocals: Stan Stefanik & Bill Broderick
Lead & Rhythm guitar: Dave Gorny
Harmonica: Paul Lange
Percussion: J. D. Adams
Saxaphone: Jim Van-Baalen
Keyboards: Rick Orrison
Bass: Chuck McLaughlin

Lonesome, Lonesome

Lyrics and music by Stan Stefanik
Lead vocals: Stan Stefanik
Back-up vocals: Stan Stefanik & Bill Broderick
Lead & Rhythm guitar: Dave Gorny
Harmonica: Paul Lange
Percussion: J. D. Adams
Saxaphone: Jim Van-Baalen
Keyboards: Bill Broderick
Bass: Chuck McLaughlin



Produced by Stan Stefanik & Rick Orrison
Assistant Producer: Mike Sandman
Recorded at "Rocky Mountain Sound Recording", Laramie, Wyoming
Recording Engineer: Jim Wyatt
Special Thanks to Dick & Max Larkin
Graphics by Mark Daly, Daly Graphics, Cheyenne, Wyoming

Deutsche Grammophon Gesellschaft

Wolfgang Amadé Mozart

WOLFGANG AMADEUS MOZART

Marriage of Figaro: Overture

「フィガロの結婚」序曲

Der Schauspieldirektor: Overture

「劇場支配人」序曲

Berlin Philharmonic Orchestra

Cond.: Fritz Lehmann

VARIABLE GRADE

45

Marriage of Figaro, Der Schauspieldirektor: Overture (Mozart) EPG—20

モーツアルト

歌劇「フィガロの結婚」序曲　　歌劇「劇場支配人」序曲

フリッツ・レーマン指揮　　ベルリン・フィルハーモニー管弦楽団

「フィガロの結婚」序曲

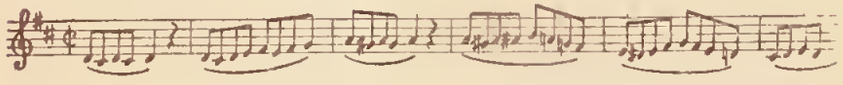
「フィガロの結婚」はモーツァルトが1785年に作曲した四幕ものの歌劇で，「ドン・ジョヴァンニ」と並んでモーツァルトの三大歌劇のひとつと言われている。

フランスの劇作家ボーマルシェーの原作からダ・ポンテがイタリヤ語の台本を作り，これにモーツァルトが作曲している。作者ボーマルシェーの「セヴィリアの理髪師」（ロッシーニの歌劇の原作）の後篇にあたる内容をもつているもので，理髪師フィガロがアルマヴィヴァ伯爵とロジーナの結婚に尽力した功によつて伯爵の家来となつているが，侍女スザンナに恋したフィガロが，アルマヴィヴァ伯の横槍をたくみにかかわしつつ目出度く彼女と結婚してしまう……という筋をもつている。

歌劇の初演は1786年5月1日にウィーン宮廷劇場で行われ，モーツァルトとしては歌劇の面で最初の成功作となつたものである。

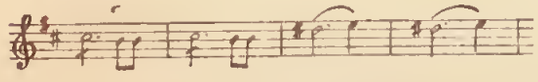
序曲は初演のわずか2日前に書き上げられたと伝えられている。ニ長調，2分の2拍子の軽快を感じのものである。

陽気な主題
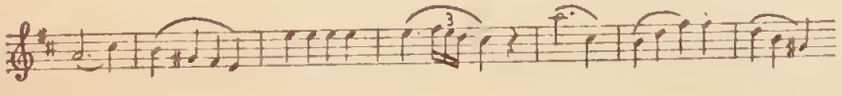


がユニゾンで提示されるが（弦合奏とバズーン）木管属に引きつがれ，全合奏でフォルティシモになり，これが反復されて展開部分につづく。

副主題



は59小節目から出るが，108小節目から終結部の発端



となり，これは第一ヴァイオリン，バズーンのユニゾンで奏される。

これの反復が終ると14小節の経過部を経て再現部となり，主題音型から採られたコーダが続いて賑やかなうちに終る。

「劇場支配人」序曲

1785年ごろからウィーンに復興しはじめたジングシュピール（歌芝居）という音楽入りの一幕ものの喜劇がある。「劇場支配人」はこのジャンルに入るべきもので，劇場支配人（実在の人物で「魔笛」の台本を書いたシカネダー）のところにソプラノ歌手が二人で売り込みをやり，そこに恋愛事件をからませたものである。1786年に作られ，現在では序曲しか残つていない。

序曲はハ長調，4分の4拍子，プレストではじまる。

第一主題



がフォルテで現われ，発展して第二主題



に引きつがれる。これが展開され，第一主題が再帰して更にこれを基としたコーダが出て終る。

指揮者について

フリッツ・レーマン（1904—）は，マンハイムに生れたドイツの指揮者で，大戦直前までハノヴァー市のニーデルザクセン管絃楽団の指揮者を長く勤めていたが，戦後はゲッチンゲンの国立歌劇場の戦災復興に非常な努力を払い，1950年以後は，主に客演指揮者としてベルリン・フィルハーモニーその他の指揮に当つている。

発売元　日本ポリドール株式会社　　EPG—20



STEREO

PHS-600-223

Side 1

THE 4 SEASONS' CHRISTMAS ALBUM

THE 4 SEASONS -

Featuring the 'sound' of Frankie Valli

1. THE MERRY CHRISTMAS MEDLEY: - 4:15
2. WHAT CHILD IS THIS - 2:37
3. THE CAROL OF THE BELLS - 1:24
4. THE EXCELSIS DEO MEDLEY: - 1:55
5. THE LITTLE DRUMMER BOY - 2:19
6. THE FIRST CHRISTMAS NIGHT MEDLEY: - 4:47
7. JOY TO THE WORLD MEDLEY: - 1:45
8. JOY TO THE WORLD - 1:27

A BOB CREWE PRODUCTION



STEREO

PHS-600-223

Side 2

THE 4 SEASONS' CHRISTMAS ALBUM

THE 4 SEASONS -

Featuring the 'sound' of Frankie Valli

1. SANTA CLAUS IS COMING TO TOWN - 1:45
2. CHRISTMAS TEARS - 2:43
3. I SAW MOMMY KISSING SANTA CLAUS - 2:08
4. THE CHRISTMAS SONG - 2:17
5. JUNGLE BELLS - 2:47
6. WHITE CHRISTMAS - 2:17

A BOB CREWE PRODUCTION

Justine

COME ON IN

JM 52284 A
STEREO



℗1984
JM Records
BMI

1. COME ON IN
2. KING OF KINGS
3. CALLING ME
4. CHILD OF THE KING

JM RECORDS P O BOX 309 HANOVER, VA 23069

Justine

COME ON IN

JM 52284 B
STEREO

℗1984
JM Records
BMI

1. EACH DAY
2. STEAL AWAY
3. I HAVE A FRIEND
4. SAINTS, SAINTS
5. I CALL HIM LORD

JM RECORDS P O BOX 309 HANOVER, VA 23069



ZINGA

FZ 38191
STEREO

SIDE 1
AL 38191
℗ 1982 CBS Inc.

1. BACK UP FOR LOVE 4:11 -R. Bassoff - N. Braddy- (ASCAP)/(BMI)/(ASCAP)/(BMI)
2. HEARTBREAK 4:28 -D. Malone - S. Sargeant- (ASCAP)
3. RESPECT 5:03 -O. Redding- (BMI)
4. GONNA GET YA 5:21 -D. Gibbs- (BMI)

Manufactured and Distributed by CBS Records CBS Inc. 51 W 52 Street, New York City



ZINGA

FZ 38191
STEREO

SIDE 2
BL 38191
℗ 1982 CBS Inc.

1. CHECK ME OUT 6:50 -F. Charles- (BMI)
2. GET WET (MAKE SWEAT) 4:45 -M. C. Brown- (BMI)
3. MAGIC MOMENTS 6:10 -L. Gibbes - C. Morais- (BMI)
4. SURRENDER YOUR LOVE 5:41 -D. Gibbs - A. Wilson- (BMI)

Manufactured and Distributed by CBS Records CBS Inc 51 W 52 Street, New York City

HIGH STEREO

TIME FADES AWAY
NEIL YOUNG

≪K 5046

SIDE 1

STEREO

33 1/3 R.P.M

1 Time fades away
2 Journey thru the past
3 Yonder stands the sinner
4 L.A
5 Love in mind

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HIGH STEREO
TIME FADES AWAY
NEIL YOUNG
K 5016
SIDE 2
STEREO
33 1/3 R.P.M
1 Don't be denied
2 The bridge
3 Last dance
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STEREOPHONIC
MICHAEL JACKSON
OFF THE WALL
SIDE A
SM 46
1 Don't stop til you get enough
2 Rock with you
3 Working day and night
4 Get on the follr
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STEREOPHONIC
MICHAEL JACKSON
OFF THE WALL
SIDE B
SM 46
1 Off the wall 2 Girlfriend
3 She's out of my life
4 I cant help it
5 It's the falling in love
6 Burn this disco out
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STEREOPHONIC

PSYCHEDELIC SOUND

SIDE 1

RARE EARTH

GET READY



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STEREOPHONIC

PSYCHEDELIC SOUND

SIDE 2

NO-3027

제작 1969. 6. 3

IRON BUTTERFLY

IN-A-GA-DA-DA-VIDA

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MUSIC LIFE
POP POLL
LIFE
LIFE STUDIO
54
特
DEODATO (STAR EDITION)
JR 084
STEREO
1
1 Spirit of summer
2 Nights in white satin
3 Carly & carole


MUSIC LIFE
POP
POLL
LIFE
LIFE STUDIO
74
特
DEODATO (STAR EDITION)
JR 08
STEREO
2
1 Also sprach zarathustra
2 Do it again


LIFE STUDIO
54
特
DEODATO (STAR EDITION) (3)
JR 081
STEREO
1
1 Rhapsody in blue
2 Skyscrapers


LIFE STUDIO
54
特
DEODATO (STAR EDITION) (4)
JR 081
STEREO
2
1 Super strut
2 Prelude to after noon
3 Pavane for A dead princess

COLUMBIA

MASTERWORKS

BERLIOZ

HAROLD IN ITALY, Op. 16

WILLIAM PRIMROSE, Viola, with
SIR THOMAS BEECHAM, Bart., conducting the
ROYAL PHILHARMONIC ORCHESTRA

ML 4542
NONBREAKABLE

SIDE 1
(XLP 9395)

Band 1: First Movement: Harold in the Mountains

Band 2: Second Movement: March of the Pilgrims

® "COLUMBIA", "MASTERWORKS", MARCAS REG. T. M. MADE IN U.S.A.

COLUMBIA

MASTERWORKS

BERLIOZ

HAROLD IN ITALY, Op. 16

WILLIAM PRIMROSE, Viola, with
SIR THOMAS BEECHAM, Bart., conducting the
ROYAL PHILHARMONIC ORCHESTRA

ML 4542
NONBREAKABLE

SIDE 2
(XLP 9396)

Band 1: Third Movement: Serenade

Band 2: Fourth Movement: Orgy of the Brigands

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RCA VICTOR



"HIS MASTER'S VOICE"

"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2129
(H2RP-3765)

SIDE 1
RED SEAL

Tschaikowsky

CONCERTO IN D, Op. 35

First Movement: Allegro moderato

Jascha Heifetz, Violinist
Chicago Symphony Orchestra
Fritz Reiner, Conductor

LONG 33⅓ PLAY

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RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY

LM
2129
(H2RP-3768)

SIDE 2
RED SEAL

Tschaikowsky

CONCERTO IN D, Op. 35

Second Movement. Canzonetta: Andante

Third Movement: Finale: Allegro vivacissimo

Jascha Heifetz, *Violinist*
Chicago Symphony Orchestra
Fritz Reiner, Conductor

LONG 33⅓ PLAY

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Cetra

CONCERTO live

℗ 1979
Disco depositato
Tutti i diritti
riservati.
Made in Italy

LO 521
M. 12495
33 giri

1

Ludwig van Beethoven

CONCERTO N. 5 IN MI BEMOLLE MAGGIORE PER PIANOFORTE E ORCHESTRA, OP. 73 « IMPERATORE »

1. Allegro

WALTER GIESEKING, pianoforte
Orchestra Filarmonica di New York
Direttore: **GUIDO CANTELLI**

New York. 25-3-1956
(Ricostruzione tecnica:
Nicos Velissiotis)

Cetra

CONCERTO live

DP ℗ 1979
Disco depositato.
Tutti i diritti
riservati.
Made in Italy

LO 521
M. 12496
33 giri

2

Ludwig van Beethoven

CONCERTO N. 5 IN MI BEMOLLE MAGGIORE PER PIANOFORTE E ORCHESTRA, OP. 73 « IMPERATORE »

2. Adagio un poco mosso
3. Rondò (Allegro - Più allegro)

WALTER GIESEKING, pianoforte

Orchestra Filarmonica di New York
Direttore: **GUIDO CANTELLI**

New York. 25-3-1956
(Ricostruzione tecnica:
Nicos Velissiotis)

STEREO

mvm
MOUNT VERNON MUSIC

SCHEHERAZADE

SIDE 1

MVS 137

33 1/3 RPM

LONG PLAYING

STUTTGART SYMPHONY ORCHESTRA
HEINZ HOEFER Conducting

THE SEA AND SINBAD'S VESSEL

THE TALE OF THE PRINCE KALENDER

MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.

STEREO

mvm
MOUNT VERNON MUSIC

SCHEHERAZADE

SIDE 2

MVS 137

33 1/3 RPM

LONG PLAYING

STUTTGART SYMPHONY ORCHESTRA
HEINZ HOEFER Conducting

THE YOUNG PRINCE AND THE PRINCESS
FESTIVAL AT BAGDAD
THE SEA
THE WRECK
CONCLUSION

MOUNT VERNON MUSIC, INC. MOUNT VERNON, N. Y.


STEREO
Pride
RECORDS
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JAH LIFE RECORD INC
(718) 469-4800
SIDE A
RINGO A NO BOOPS
JOHNY RINGO
VERSION
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STEREO
Pride
RECORDS
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SIDE B
A NO ME NAME BOOPSY
K.C. JOCKEY
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SERMON
"WHAT THINK YE OF JESUS"
CHESS™
Side 1
#9411–A
Rev. C. L. Franklin
Pastor, New Bethel Baptist Church
Detroit, Michigan
LP–24
A DIVISION OF ALL PLATINUM RECORD GROUP



SERMON

"WHAT THINK YE OF JESUS"

CHESS™

Side 2

#9411–B

Rev. C. L. Franklin

Pastor, New Bethel Baptist Church
Detroit, Michigan

A DIVISION OF ALL PLATINUM RECORD GROUP

LP–24

RCA VICTOR

RED SEAL RECORD



"HIS MASTER'S VOICE"

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL" REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

LM 1192 Non-Breakable

SIDE 1

Band 1—QUARTET IN F, Op. 3, No. 5 (Haydn)
Second Movement: Serenade: Andante cantabile

Band 2—QUARTET No. 15, IN D MINOR, K.421 (Mozart)
Third Movement: Menuetto: Allegretto
Band 3—QUARTET IN A, Op. 18, No. 5 (Beethoven)
Third Movement: Andante cantabile con variazioni
Band 4—QUARTET No. 10, IN E-FLAT, Op. 125, No. 1 (Schubert)
Fourth Movement: Finale

The Paganini Quartet
Henri Temianka, *1st Violin*; Gustave Rosseels, *2nd Violin*; Charles Foidart, *Viola*
Adolphe Frezin, *'Cello*

E1-RP-259

LONG PLAY 33⅓

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

RCA VICTOR

RED SEAL RECORD



"HIS MASTER'S VOICE"

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL"—REG. U. S. PAT. OFF.—MARCAS REGISTRADAS

LM 1192

Non-Breakable

SIDE 2

Band 1—QUARTET No. 1, IN E FLAT, Op. 12
(Mendelssohn)
Second Movement: Canzonetta: Allegretto

Band 2—QUARTET IN A MINOR, Op. 41, No. 1 (Schumann)
Second Movement. Scherzo: Presto; Intermezzo
Band 3—QUARTET IN D, Op 11 (Tchaikovsky)
Second Movement: Andante cantabile (Condensed version)
Band 4—QUARTET No. 6, IN F, Op 96 ("American")
(Dvořák)
Second Movement: Lento (Condensed Version)

The Paganini Quartet
Henri Temianka, *1st Violin*; Gustave Rosseels, *2nd Violin*; Charles Foidart, *Viola*
Adolphe Frezin, *'Cello*

E1-RP-260

LONG PLAY 33⅓

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.

COLUMBIA

THE MANY MOODS OF TONY

TONY BENNETT

RADIO STATION COPY - NOT FOR RESALE

1. THE LITTLE BOY 2:22

CL 2141

Side 1
(x"Lp"76147)

2. WHEN JOANNA LOVED ME 3:05
3. A TASTE OF HONEY 2:51
4. SOON IT'S GONNA RAIN 3:40
5. THE KID'S A DREAMER (The Kid From Fool's Paradise) 2:34
6. SO LONG, BIG TIME! 3:51

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COLUMBIA

THE MANY MOODS OF TONY

TONY BENNETT

RADIO STATION COPY - NOT FOR RESALE

1. DON'T WAIT TOO LONG 2:36



CL 2141

Side 2
(x"Lp"76148)



2. CARAVAN 2:42
3. SPRING IN MANHATTAN 2:32
4. I'LL BE AROUND 3:05
5. YOU'VE CHANGED 3:16
6. LIMEHOUSE BLUES 3:21

® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
RUFF HOUSE
CYPRESS HILL
33 1/3 RPM
STEREO
℗ 1991 Sony Music Entertainment Inc.
44 73924
XSS 73924B
1. HOW I COULD JUST KILL A MAN (The Killer Mix) 4:04
2. HOW I COULD JUST KILL A MAN (Radio-clean version) 4:04
3. HOW I COULD JUST KILL A MAN (Instrumental) 4:04
-L. Muggerud-L. Freeze-S. Reyes- Special Versions From The Ruffhouse/Columbia Records Release: "CYPRESS HILL" 47889/Produced, arranged & Mixed by: D.J. Muggs for The Soul Assassins/Engineered & Mixed by Joe "The Butcher" Nicolo at Studio 4 Recording, Philadelphia/Additional engineering by Jason Roberts at Image Recording, Los Angeles Overseen by: Sugar Pop/Mastered by Howie Weinberg at Masterdisk, NYC/Publishers: Pending/Cypress Hill Music/BMG Songs, Inc. (ASCAP)
"COLUMBIA" REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA.


Germain
RECORDS
Produced by:
Fashion Records
BORN FREE
(W. Burrell)
WINSOME
SIDE A
FS004
WORLD
ENTERPRISE
Made in U.S.A., Brooklyn, N.Y.
Marketed & Distributed by:
World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282—7709 — (718) 282—7842
Telex: 4973708WORLDUI


German
RECORDS
CLEARANCE
01715
3.00
Produced by:
Fashion Records
CAN'T TAKE THE
(W. Burrell)
WINSOME
SIDE B
FS 004
WORLD ENTERPRISE
Made in U.S.A., Brooklyn, N.Y.
Marketed & Distributed by:
World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282—7709 — (718) 282—7842
Telex: 4973708WORLDUI

SD 33-356

CACTUS
ONE WAY ... OR ANOTHER

ATCO

ONE STEREO

1. LONG TALL SALLY (6:27)
   Penniman - Johnson - Blackwell
2. ROCKOUT, WHATEVER YOU FEEL LIKE (3:56)
   Appice - Day - McCarty - Bogert
3. ROCK N'ROLL CHILDREN (5:40)
   Appice - Day - McCarty - Bogert
4. BIG MAMA BOOGIE - Parts I & II (4:59)
   Appice - Day - McCarty - Bogert

(ST-C-712131 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

SD 33-356

CACTUS
ONE WAY ... OR ANOTHER



TWO STEREO

1. FEEL SO BAD (5:30)
   Chuck Willis
2. SONG FOR ARIES (3:05)
   Appice - Day - McCarty - Bogert
3. HOMETOWN BUST (6:38)
   Appice - Day - McCarty - Bogert
4. ONE WAY ... OR ANOTHER (5:05)
   Appice - Day - McCarty - Bogert

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

(ST-C-712132 PR)

DIGITAL-B

VPRD 468-A

Produced by:
Bobby Digital
&
M. Jemeison
Arranged by:
Bobby Digital
Steelie & Cleevie

Distributed By:
V.P. RECORDS
170-21 JAMAICA AVE.
JAMAICA, N.Y. 11432
(718) 291-7058

NAH RUN FROM AGONY

FLOURGON

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DIGITAL-B

VPRD 468-B

Produced by:
Bobby Digital
&
M. Jemeison
Arranged by:
Bobby Digital
Steelie & Cleevie

Distributed By:
V.P. RECORDS
170-21 JAMAICA AVE.
JAMAICA, N.Y. 11432
(718) 291-7058

YOUR LIFE
BANANA MAN

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MADE IN U.S.A. 1987

DIST. BY
MOODIES RECORDS
(212) 654-8368

NU LOVE DEM

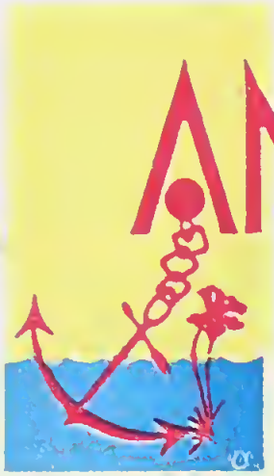
ARTIST

MAJOR WORRIES

PRODUCED BY: R. FRENCH & M. GOBURN
ARRANGED BY: SKIBBA & E.R. FRENCH



VERSION



ANCHOR © RECORDS

Prod. by:
Augustus "Gussie Clarke
for Anchor Recording Co. Ltd.
56 Slipe Rd., Kgn. 5, Ja. W.I.
Tel: (809)92-92074

℗1988 Anchor
Recording Co. Ltd.
©1988 Dubplate
Music (P.R.S.)

Dist. by:
V. P. Records
170 21 Jamaica Ave.
Jamaica, New York
Tel: (718)291-7058

Recorded & Mixed at
Music Works
Recording Studio

Side A

LOVE ME BABY

J. Lodge / N. Jackson

J. C. LODGE / TIGER

Mixed by Soljie

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RECORDS

Prod. by:
Augustus "Gussie Clarke
for Anchor Recording Co. Ltd.
56 Slipe Rd., Kgn. 5, Ja. W.I.
Tel: (809)92-92074

℗1988 Anchor
Recording Co. Ltd.
©1988 Dubplate
Music (P.R.S.)

Side B

Dist. by:
V. P. Records
170 21 Jamaica Ave.
Jamaica, New York
Tel: (718)291-7058

Recorded & Mixed at
Music Works
Recording Studio

LOVE ME BABY

J. Lodge / N. Jackson

J. C. LODGE / TIGER

Mixed by Steven Stanley

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LIKE AND LOVE

Marketed & Distributed by.

World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282-7709 / (718) 282-7842

Prod. & Arr. By
King Jammy

SIDE A
LLDIS 49

Made in Brooklyn, New York
U. S. A.

WATER COME AH MI EYE

(J. Wales)

JOSEY WALES

In England: World Enterprise Record Dist.
2 Library Parade, Craven Park
Harlesden, London, N.W. 1(
8sG England
Tele: 01-9656497

LIKE AND LOVE

Marketed & Distributed by.

World Enterprise Records
4714 Church Avenue
Brooklyn, New York 11203
(718) 282-7709 / (718) 282-7842

Prod. & Arr. By
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Made in Brooklyn, New York
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V E R S I O N

In England: World Enterprise Record Dist.
2 Library Parade, Craven Park
Harlesden, London, N.W. 10
8sG England
Tele: 01-9656497



PLEASE BELIEVE IT

A

33.3 RPM
stereo

1. PGH RIDE 2. PLEASE BELIEVE IT
3. YOU SHOULD CHILL

For orders and booking (412) 423-4920
Look out for Jin Mans album coming this summer

www.stingrayproductions.com

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PLEASE BELIEVE IT

B

33.3 RPM
stereo

1. PGH RIDE (Instrumental) 2. BRINGS DA BUTTER
3. PLEASE BELIEVE IT (Acappella)

For orders and booking (412) 423-4920
Look out for Jin Mans album coming this summer

www.stingrayproductions.com

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EPIC

STEREO

OUTSTANDING HIGH FIDELITY THROUGH RADIAL SOUND • A PRODUCT OF CBS

GEORGE MAHARIS SINGS!

Arranged and Conducted by Robert Mersey

BN 26001
NONBREAKABLE

Side 1
XSB 55629

1. I WANT TO BE WANTED -Gannon-Spotti-Testa-
2. IT'S ALL IN THE GAME -C. Sigman-C. G. Dawes-
3. I'LL NEVER SMILE AGAIN -R. Lowe-
4. MOON RIVER -J. Mercer-H. Mancini-
5. CAN'T HELP FALLING IN LOVE -Weiss-Peretti-Creatore-
6. HURT -Crane-Jacobs-

®"EPIC", "CBS", MARCAS REG. MADE IN U.S.A.

EPIC STEREO


EPIC
STEREO
OUTSTANDING HIGH FIDELITY THROUGH RADIAL SOUND • A PRODUCT OF CBS
GEORGE MAHARIS SINGS!
Arranged and Conducted by Robert Mersey
BN 26001
NONBREAKABLE
Side 2
XSB 55630
1. TEACH ME TONIGHT -S. Cahn-G. De Paul-
2. YOU MUST HAVE BEEN A BEAUTIFUL BABY
- J. Mercer - H. Warren -
3. (Get Your Kicks On) ROUTE 66! -B. Troup-
4. MY KIND OF GIRL -L. Bricusse-
5. WITCHCRAFT -C. Leigh-C. Coleman-
6. AFTER THE LIGHTS GO DOWN LOW
- A. White - L. Lovett -
®"EPIC", "CBS", MARCAS REG. MADE IN U.S.A.
STEREO
EPIC


Capitol
RECORDS
Little River Band
"THE NIGHTOWLS"
from the forthcoming album
TIME EXPOSURE
(ST-12163)
SPRO 9674/9675

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.

Capitol

REG. U.S. PAT. OFF.

Capitol MARCA REG.

LITTLE RIVER BAND

SPRO-9674
SX97790

STEREO

THE NIGHT OWLS

(Graham Goble)

TIME–5:15

Colgems-EMI Music Inc.-ASCAP

(from the forthcoming LP "TIME EXPOSURE" ST-12163)

Produced by George Martin for Air Studios

33-1/3 RPM

NOT FOR SALE

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Capitol

REG. U.S. PAT. OFF.

Capitol MARCA REG.

LITTLE RIVER BAND

SPRO-9675
SX97790A

STEREO

THE NIGHT OWLS

(Graham Goble)

TIME–3:45

Colgems-EMI Music Inc.-ASCAP

(from the forthcoming LP "TIME EXPOSURE" ST-12163)

Produced by George Martin for Air Studios

33-1/3 RPM

NOT FOR SALE

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RT. 2 CLARKSVILLE. TENN.

FST-7450-J
SIDE ONE

33 1/3 RPM
SOI2154

SONGTIME 20th

with

JOHN D. BRINE



RECORDS

RT. 2 CLARKSVILLE, TENN.

FST-7450-J
SIDE TWO

33 1/3 RPM
SO12155

SONGTIME 20th

with

JOHN D. BRINE

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HIGH STEREO LIGHT

GRAND FUNK RAILROAD
LIVE ALBUM

CHL 14-W

STEREO			1

1 Introduction
2 Are you ready
3 Paranoid
4 In need

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LIGHT STEREO LIGHT

GRAND FUNK RAILROAD
LIVE ALBUM

CHL 14-W

STEREO 2

1 INTO THE SUN

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HIGH STEREO LIGHT

GRAND FUNK RAILROAD
LIVE ALBUM

CHL 15-W

STEREO			1

1 Words of wisdom
2 Mean mistreater
3 Mark say's alright
4 T. N. U. C.

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HIGH STEREO LIGHT

GRAND FUNK RAILROAD
LIVE ALBUM

CHL 15-W

STEREO 2

1 Heartbreaker

2 Inside looking out


ROADSHOW
TM
NATURE'S MUSIC, INC.
RM
BXL1-3217
BXL1-3217-A
Touch Of Class
Touch of Class
STEREO
SIDE A
1 I Need Action* (Pete & Gerald Jackson) 4:31
2 You Took The Sunshine
(Pete & Gerald Jackson) 4:52
3 I Found My Rainbow*
(Paul Adams-Pete & Gerald Jackson) 4:46
4 Let Yourself Go*
(Pete & Gerald Jackson) 5:52
Produced by Rafael Charres, Pete &
Gerald Jackson/*Remix by Morrie Brown
for Mighty M Productions with
Pete & Gerald Jackson
Arranged by Pete & Gerald Jackson
℗1979 RCA Records
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BXL1-3217 Touch Of Class STEREO
BXL1-3217-B Touch of Class SIDE B

1 Turn The Beat Around* (Pete & Gerald Jackson) 3:19
2 El Remo* (Pete & Gerald Jackson) 4:25
3 You've Got My Soul* (Pete & Gerald Jackson) 4:33
4 Come Back Home*
(Michael Hailstock-Pete & Gerald Jackson) 4:40

Produced by Rafael Charres, Pete &
Gerald Jackson/*Remix by Morrie Brown
for Mighty M Productions with
Pete & Gerald Jackson
Arranged by Pete & Gerald Jackson
©1979 RCA Records

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S/S FEDERICO C.

SIDE 1

FC-300

1_FEDERICO C. CIAO -SING-PINO
2_VOLARE -SING-RENZO
3_THE GODFATHER -SING-PINO
4_QUANDO QUANDO -SING-NANNI
5_TE VOGLIO BENE ASSAJE -SING-PINO
6_IO TE VURRIA VASA -SING-RENZO

Ciao,

S/S FEDERICO C.

SIDE 2

FC-300

1_SINGAPORE_SING_NANNI
2_LA SBORNIA_SING_PINO
3_TRACES_SING_RENZO
4_ARIA SULLA IV CORDA_ BACH
5_PAROLE_SING_RENZO
6_SUNDAY MORNING_SING_NANNI
7_FEDERICO C. CIAO

Ciao,

RCA VICTOR



MR. LUCKY GOES LATIN

LSP
2360
M2PY-0042

1

"STEREO ORTHOPHONIC" HIGH FIDELITY

1–MR. LUCKY (GOES LATIN)
2–LUJON
3–TINPAÑOLA
4–RAIN DROPS IN RIO
5–SIESTA
6–THE DANCING CAT
(Henry Mancini)

Henry Mancini and his Orchestra

LIVING STEREO

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA MADE IN U.S.A.

RCA VICTOR



MR. LUCKY GOES LATIN

LSP
2360
M2PY-0045

2
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

1–COW BELLS AND COFFEE BEANS
2–THE SOUND OF SILVER
3–TANGO AMERICANO
4–NO-CAL SUGAR LOAF
5–BLUE MANTILLA
6–SPEEDY GONZALES
(Henry Mancini)

Henry Mancini and his
Orchestra

LIVING STEREO

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Side A/Side B

MAMOND



'Que Coisa so'

1. Que Coisa so (main LP mix)

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1. Que Coisa so (2 beatz mix)
2. Que Coisa so (Percussapella mix)
3. Que Coisa so (strip mix)



FARO 035

Que Coisa EP
MAMOND
far Out Recordings

Side B/33rpm

MAMOND



56421

Compliments

Marascia

Shake It

TB 2394

5642.



arts of
...@house.com


PHILIPS
STEREO
PHS 600-270
Side 1
MAURIAT MAGIC
PAUL MAURIAT and His Orchestra
1. LOVE IN EVERY ROOM (Meme Si Tu Revenais) - 2:30
2. SAN FRANCISCO (Wear Some Flowers In Your Hair) - 3:10
3. PONTEIO - 2:38
4. THE WORLD WE KNEW - 2:28
5. ANGELICA - 3:20
6. MERCI CHERIE - 2:55



STEREO

PHS 600-270 Side 2

MAURIAT MAGIC

PAUL MAURIAT and His Orchestra

1. LIVE FOR LIFE (Vivre Pour Vivre) - 2:58
2. I WAITED FOR YOU (Ce Soir Je T'Attendais) - 2:15
3. MICHELLE - 2:15
4. A BANDA (Parade) - 2:33
5. THE LAST WALTZ - 3:00
6. GO AWAY (Un Adieu) - 2:50



STEREO

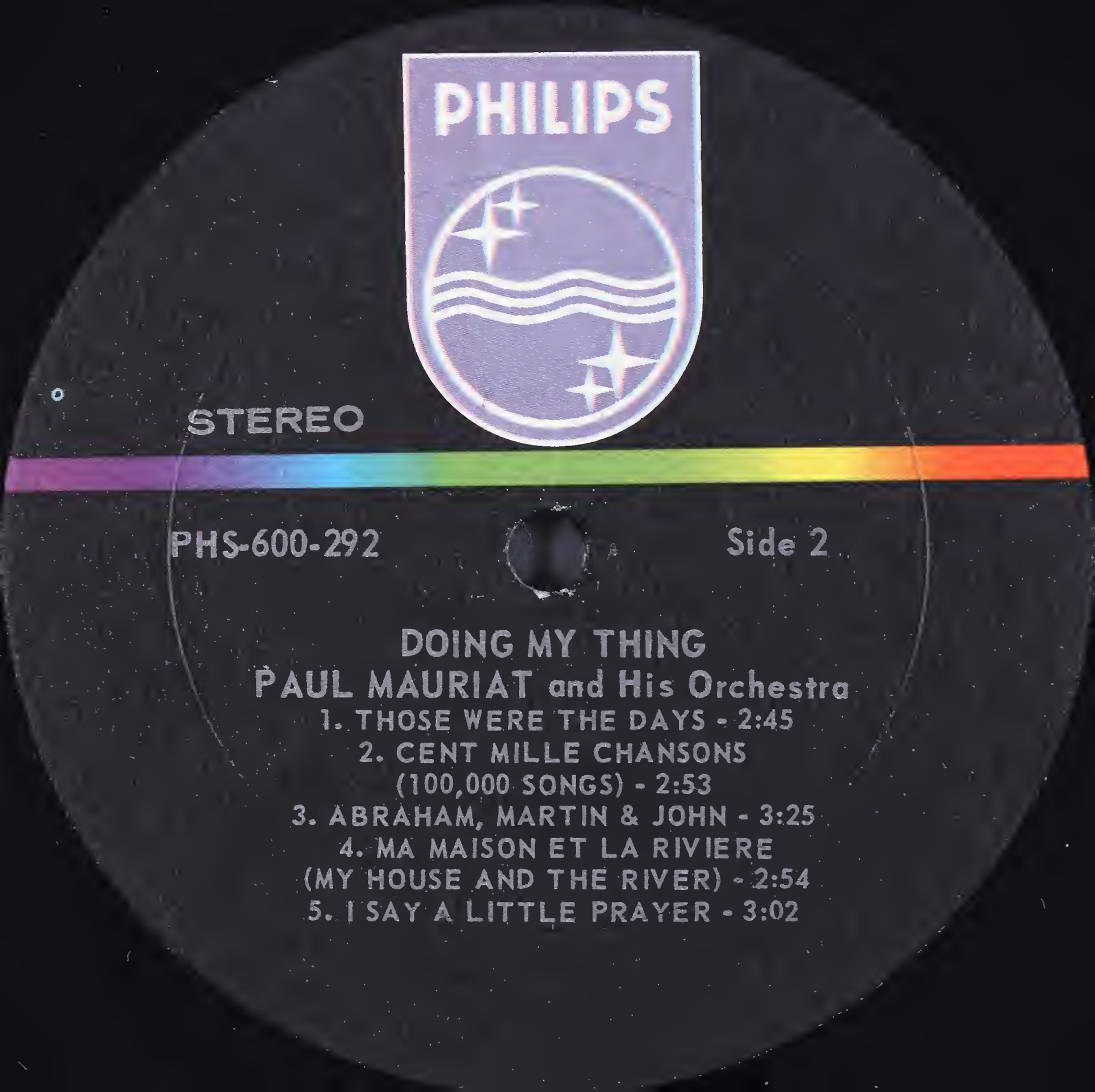
PHS-600-292

Side 1

DOING MY THING

PAUL MAURIAT and His Orchestra

1. HEY JUDE - 3:08
2. CHITTY CHITTY BANG BANG - 2:00
3. SIFFLER SUR LA COLLINE (WHISTLE ON THE HILL) - 2:21
4. IRRESISTIBLEMENT (IRRESISTIBLY) - 2:13
5. NE SOIS PAS TRISTE (DON'T BE SAD) - 2:56
6. ELENORE - 2:20


PHILIPS
STEREO
PHS-600-292
Side 2
DOING MY THING
PAUL MAURIAT and His Orchestra
1. THOSE WERE THE DAYS - 2:45
2. CENT MILLE CHANSONS
(100,000 SONGS) - 2:53
3. ABRAHAM, MARTIN & JOHN - 3:25
4. MA MAISON ET LA RIVIERE
(MY HOUSE AND THE RIVER) - 2:54
5. I SAY A LITTLE PRAYER - 3:02


PHILIPS
STEREO
PHS-600-299
Side 1
THE SOUL OF PAUL MAURIAT
PAUL MAURIAT
1. I'M GONNA MAKE YOU LOVE ME - 2:45
2. I NEVER LOVED A MAN - 2:45
3. I'VE BEEN LOVING YOU TOO LONG - 3:32
4. YOU KEEP ME HANGIN' ON - 3:03
5. IT'S A MAN'S WORLD - 3:02


PHILIPS
STEREO
PHS-600-299
Side 2
THE SOUL OF PAUL MAURIAT
PAUL MAURIAT
1. WHEN A MAN LOVES A WOMAN - 2:47
2. RESPECT - 2:32
3. I HEARD IT THROUGH THE GRAPEVINE - 2:39
4. IN THE MIDNIGHT HOUR - 2:23
5. MY GIRL - 2:38
6. LOVE CHILD - 2:46

VOR

A MEMORIAL CONCERT

REQUIEM, Opus 48

Gabriel Fauré

CSRV 2028 A
Compatible STEREO



Side One

presented by

St. Theresa's Chorale
Catholic Memorial High School Glee Club
St. Theresa's Chamber Orchestra

Robert S. MacDonald, Organist
Berj Zamkochian, Conductor

recorded in performance March 21, 1965
St. Theresa's Church
West Roxbury, Massachusetts
Most Reverend Jeremiah F. Minihan, Pastor

33⅓ RPM microgroove
Ultra-High-Fidelity

Vogt Quality Recordings . Needham, Massachusetts


VOR
A MEMORIAL CONCERT
REQUIEM, Opus 48
Gabriel Fauré
CSRV 2028 B
Compatible STEREO
Side Two
presented by
St. Theresa's Chorale
Catholic Memorial High School Glee Club
St. Theresa's Chamber Orchestra
Robert S. MacDonald, Organist
Berj Zamkochian, Conductor
recorded in performance March 21, 1965
St. Theresa's Church
West Roxbury, Massachusetts
Most Reverend Jeremiah F. Minihan, Pastor
33⅓ RPM microgroove
Ultra-High-Fidelity
Vogt Quality Recordings • Needham, Massachusetts


COLUMBIA
JOYFULLY YOURS
THE JESUS AND MARY CHORAL GROUP
Novices and Religious of Jesus and Mary
Under the direction of Mother Marie Laetitia, R. J. M.
1. LET A SMILE BE YOUR UMBRELLA (On A Rainy Day)
-I. Kahal-F. Wheeler-S. Fain-
CS 8806
NONBREAKABLE
Side 1
XSM 58940
2. CATCH A FALLING STAR -P. Vance-L. Pockriss-
3. CHANTEZ, CHANTEZ -A. Gamse-I. Fields-
4. WHILE WE'RE YOUNG -B. Engvick-
-A. Wilder-M. Palitz-
5. I HEARD A FOREST PRAYING
-S. M. Lewis-P. De Rose-
6. A LITTLE WHITE CHURCH
- P. Zeller -
"360 SOUND" STEREO "360 SOUND"
® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

JOYFULLY YOURS

THE JESUS AND MARY CHORAL GROUP

Novices and Religious of Jesus and Mary
Under the direction of Mother Marie Laetitia, R. J. M.

1. IT'S A LOVELY DAY TOMORROW -I. Berlin-

CS 8806
NONBREAKABLE

Side 2
XSM 58941

2. OH, WHAT A BEAUTIFUL MORNIN'
-O. Hammerstein II-R. Rodgers-
3. A DREAM IS A WISH YOUR HEART MAKES -M. David-
-A. Hoffman-J. Livingston-
4. WITH A SMILE AND A SONG
-L. Morey-F. Churchill-
5. LOOK FOR THE SILVER LINING
-B. DeSylva-J. Kern-
6. WITH THESE HANDS
-A. Silver-B. Davis-

"360 SOUND" STEREO "360 SOUND"

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RCA

LIVING STEREO

RECORDING FIRST PUBLISHED 1962

"Stereo Orthophonic" High Fidelity

Z/T

TWISTIN' THE NIGHT AWAY

(a) Kags Music
(b) Lois Music

Side 1

O
N5PY.1460
SF.5133

1—(a) TWISTIN' THE NIGHT AWAY (*Cooke*)
2—(a) SUGAR DUMPLING (*Cooke*)
3—(a) TWISTIN' IN THE KITCHEN WITH DINAH (*Cooke*)
4—(a) SOMEBODY'S GONNA MISS ME (*Brown, Reeves*)
5—(a) A WHOLE LOTTA WOMAN (*Alexander, Jordon*)
6—(b) THE TWIST (*Ballard*)

SAM COOKE

Orchestra conducted by
RENE HALL

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33

EPIC

THE DOODLETOWN PIPERS
SING-ALONG '67

SIDE 1
LN 24307
XEM 117764

RADIO STATION COPY

1. MUSIC TO WATCH GIRLS BY 2:33
2. BORN FREE 2:35
3. SWEET MARIA 3:19
4. SOMETHIN' STUPID 2:34
5. YOUNG AT HEART 2:42

Produced by Stu Phillips
Arranged by Jimmy Bryant

"EPIC" MARCAS REG. T.M. PRINTED IN U.S.A.

EPIC

THE DOODLETOWN PIPERS

SING-ALONG '67

RADIO STATION COPY

SIDE 2
LN 24307
XEM 117765

1. WINCHESTER CATHEDRAL 2:24
2. ALMOST PERSUADED 2:50
3. SPANISH FLEA 2:17
4. SOMEWHERE, MY LOVE 2:16
5. LET'S FALL IN LOVE 3:02

Produced by Stu Phillips
Arranged by Jimmy Bryant

"EPIC" MARCAS REG T.M. PRINTED IN U.S.A.


wea
MODERN ROMANCE
STEREO
UNO
SLWI-3002
1981
EVERYBODY SALSA
-TODO MUNDO SALSA- 7:10
(Deane/Jaymes)
Producido por Norman Michell
(P) 1981 WEA INTERNACIONAL
HECHO EN MEXICO D. F. POR PRODUCCIONES WEA, S. A. DE C. V.
CUBIERTO EL DERECHO DE EJECUCCION PUBLICA EN MEXICO MARCAS REGISTRADAS
UNA COMPAÑIA DEL GRUPO WARNER COMMUNICATIONS


wea
MODERN ROMANCE
STEREO
DOS
SLWI-3002
SALSA RAPSODY
-RAPSODIA EN SALSA- 8:30
(Deane/Jaymes)
Producido por Norman Michell
(P)1981 WEA INTERNACIONAL
HECHO EN MEXICO D. F. POR PRODUCCIONES WEA, S.A. DE C.V.
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(10.9.8.7...) COMPTE À REBOURS
(Version 'Dub')
(Yann Molin - Armand Duchien)
6:42
45 RPM
STEREO
AMS
12-9712
(IC)-0485
11-009712-2
BIEM/SACEM
Rondor Music
France S.A.R.L.
ARMAND DUCHIEN
℗ 1983 A&M Records, Inc.
AM RECORDS
2



℗ 1985 Planet Records

SIDE TWO

STEREO
JD-14024
(YW-14024)
YW-14024-C

GREG PHILLINGANES

BEHIND THE MASK (Instrumental) 4:50

Michael Jackson-Chris Mosdell-Ryuichi Sakamoto

Colgems-EMI Music, Inc., ASCAP/Mijac Music, BMI
(Admin. by Warner-Tamerlane Pub. Corp.)

PRODUCED BY RICHARD PERRY

©℗1982 Planet Records • Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.



· ISLAND VISUAL ARTS ·

90495-1
STEREO

SIDE ONE

℗ 1984 Island
Records, Ltd.

WALLY BADAROU
ECHOES

1. KEYS (2:20) 2. HI-LIFE (4:42) 3. MAMBO (4:57)
4. VOICES (3:20) 5. CANYONS (3:26)

All songs written by Wally Badarou
Published by Island Music, Inc., BMI.
Produced by Wally Badarou
Recorded and mixed by Andy Lyden
Executive Producer: Chris Blackwell
ST-IL-855897-SP

ISLAND

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· ISLAND VISUAL ARTS ·

90495-1
STEREO

SIDE TWO

℗ 1984 Island
Records, Ltd.

WALLY BADAROU
ECHOES

1. ENDLESS RACE* (3:41) 2. CHIEF INSPECTOR+ (5:58) 3. WALTZ (3:43)
4. JUNGLE (4:58) 5. RAIN (3:01)

All songs written by Wally Badarou
Published by Island Music, Inc., BMI.
Produced by Wally Badarou
Recorded and mixed by Andy Lyden except * mixed by
Steven Stanley and + remixed by Paul "Goucho" Smykle
Assisted by General Smutley
Executive Producer: Chris Blackwell
ST-IL-855898-SP

ISLAND

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Panart

FIDELITY

SISTEMA POLYTONAL Neuman - Ortofón

"CANTERO" (TOQUES DE SANTO)
(AFRO-CUBAN CULT MUSIC)

LP-2060 A

CARA A

1. CHANGO
2. BABALU AYE
3. YEMAYA
4. OCHUN
5. OBATALA
6. ELEGGUA

MADE IN U.S.A. BY PANART RECORDING CORP.

Long Playing 33⅓ Microgroove

REG. U. S. PAT. OFF.

MARCA

Panart

HIGH FIDELITY

SISTEMA POLYTONAL Neuman - Orloſón

"SANTERO" (TOQUES DE SANTO)
(AFRO-CUBAN CULT MUSIC)

LP-2060 B

CARA B

1. OGUN
2. OCHOSI-OMO- MI
3. PRAYERS TO (a) OBATALA,
   (b) YEMAYA
4. PRAYERS TO (a) CHANGO
   (b) OCHUN
5. CABILDO DE OLLA

Long Playing 33⅓ Microgroove

MADE IN U.S.A. BY PANART RECORDING CORP.

REG. U. S. PAT. OFF. • MARCA REGISTRADA



subliminal

BOB SINCLAR

"CHAMPS ELYSEES"

That Side
LIFE
(JOSE NUNEZ REMIX)*
(Chezere/B.Sinclar)

This Side
MY ONLY LOVE
(ERICK MORILLO & HARRY 'CHOO CHOO' ROMERO REMIX)**
(B.Sinclar/L.Genesis/T.Mu[illegible])

ICH ROCKE
(B.Sinclar)



subliminal

All original tracks produced by Bob Sinclar [illegible] Recorded at Master [illegible]
Mixed at [illegible]

** Remixed at [illegible]

[illegible] Sublimini[illegible]

SUB 50
Record One

MANUFACTURED AND DISTRIBUTED BY SUBLIMINAL RECORDS INC., 99 HACKENSACK PLANK RD, WEEHAWKEN, NJ 07087 WWW.SUBLIMINALRECORDS.COM SUBLIMINAL & A RECORDS INC.


subliminal

BOB SINCLAR

"CHAMPS ELYSEES"

That Side

FREEDOM
(HARRY'S GHETTO ASS VOCAL DUB)*
(B.Sinclar/F.Poulet)

FREEDOM
(ORIGINAL)
(B.Sinclar/F.Poulet)

This Side

ZOULOU
(EXCLUSIVE U.S. BONUS TRACK)
(B.Sinclar)

STRIPTEASE
(B.Sinclar)



All original tracks produced by Bob Sinclar. All vocals and instruments have been recorded at Defry Studio. Except "I feel for you" vocal recorded at Malligator Studio, L.A.; "Freedom" vocal at Northcott Studio, N.Y. & "Darlin" recorded at Subliminal Records, N.J. All keyboards by Cutee B. and all Guitars by Tom "Tom" Naim. Strings by the Bob Sinclar Philharmonic Orchestra recorded at "Rock Solid" Studio, London, arranged by Cutee B. and conducted by Daniel Datto. Vocal arrangements on "Freedom" & "I feel for you" by Gene Van Buren. All tracks engineered by Julien Jabre at Defrey Studio assisted by Cutee B. All tracks produced by Bob Sinclar except "Darlin" produced by Cutee B. A Bob Sinclar Production. Mastered by Nilesh at The Exchange, London. All compositions publishing by MCA Music publishing Ltd. Except "I feel for you" MCA Music publishing Ltd./Malligator music – Cerrone Music Sacem/Chrysalis music Ltd. & "Got to be free" MCA Music publishing Ltd./EMI Screen music. Photos by Bernard Benant. Fashion design by Nicolas Guillon. Sleeve design by LaShampouineuse, Paris. www.BobSinclar.com

* Remixed by Harry "Choo Choo" Romero for Double Platinum Production, Inc. @ The Infamous Butcha Shop, NJ..

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SUB 50
Record Two

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BOB SINCLAR

"CHAMPS ELYSEES"

That Side

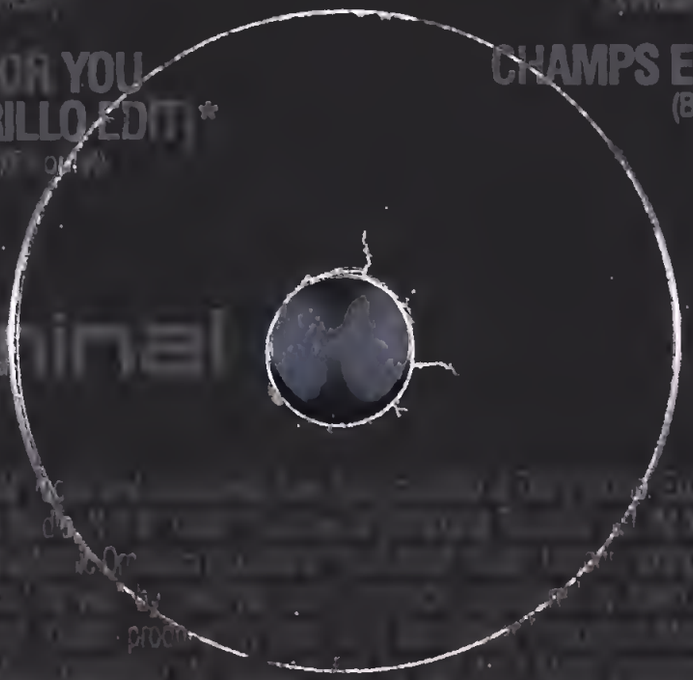
SAVE OUR SOUL
(B.Sinclar)

I FEEL FOR YOU
(ERICK MORILLO EDIT) *
(B.Sinclar/T.Gouirand)

This Side

GOT TO BE FREE
(J.Williams/B.Sinclar)

CHAMPS ELYSEES THEME
(B.Sinclar)



subliminal

All arrival tracks produced by Bob Sinclar at [illegible]

Side 5A
Track Three

MANUFACTURED AND [illegible] INC., 199 HACKENSACK PLANK RD, WEEHAWKEN, NJ 07087 WWW.SUBLIMINALRECORDS.COM SUBLIMINAL IS A REGISTERED TRADEMARK OF SUBLIMINAL RECORDS INC

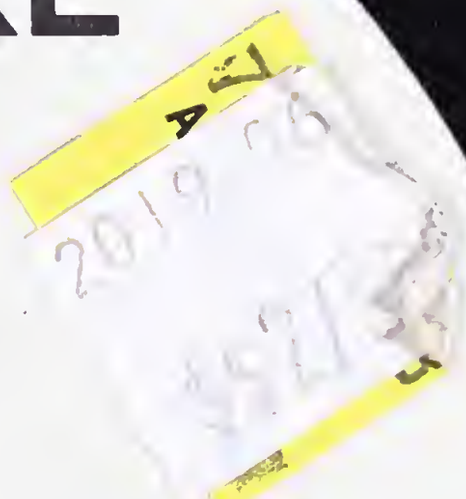

subliminal


UNI
ARK 2
FLAMING YOUTH
STEREO
73075
(US 1150)
Side 1
1. GUIDE ME, ORION (3:15)
2. EARTHGLOW (2:52)
3. WEIGHTLESS (2:35)
4. THE PLANETS (13:50)
a) MARS—Bringer of War
b) VENUS—Bringer of Peace
c) MERCURY—The Winged Messenger
d) JUPITER—Bringer of Jollity
e) SATURN—Bringer of Old Age
f) URANUS—The Magician
g) NEPTUNE—The Mystic
All selections composed by
Ken Howard & Allan Blaikley
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


UNI
ARK 2
FLAMING YOUTH
STEREO
73075
(US 1151)
Side 2
1. CHANGES (5:47)
2. PULSAR (3:08)
3. SPACE CHILD (5:47)
4. IN THE LIGHT OF LOVE (3:32)
5. FROM NOW ON (4:66)
(IMMORTAL INVISIBLE)
All selections composed by
Ken Howard & Alan Blaikley
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.

SNOWFLAKE

JUNY BOOM



Promotional Copy
Not For Sale

SNO 500
Side B
7:46

33⅓ RPM

℗ & © 1981 Snowflakes Records, Inc.

RULES OF THE GAME - Instrumental

(T. Colandreo)

Produced by:

John "Jellybean" Benitez & Toni Colandreo

Executive Producer: Maria Ayala

Arranged by: Toni Colandreo

Mixed by: Jellybean & Toni

Recording & Mixing Engineer: Julie Last

Asst. Engineer: Cheryl Smith

Lost Inn Music BMI/

Snowflake Music Publ. BMI

SNOWFLAKE RECORDS INC. 636 11TH AVE., NEW YORK, NEW YORK 10036


A1.
THE FUNK HUNT
SACEM
SDRM
SACD
SGDL
MAMAN JE T'AIME
KTJ001
DR ARTWORK ENGINEERING RAFELIZM KTJ001 MANUFACTURED, MARKETED AND DISTRIBUTED BY CHRONOWAX
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DR ARTWORK **ENGINEERING** RAFITIZM_KTJ001 MANUFACTURED, MARKETED AND DISTRIBUTED BY **CHRONOWAX**

KTJ001

A SACK OF SOUL

VOLUME 1

MILLION DOLLAR GROOVES ...

From the Basement Records

FTB-002

FTB-002-A
33-1/3 RPM

A SACK OF SOUL

VOLUME 1

From the Basement Records

PROMO USE ONLY

SIDE A

+ AND THAT SAYING A LOT
+ LAST NIGHT CHANGED IT ALL
+ HEY JOYCE
+ L . C . FUNK
+ GET OUT OF MY LIFE WOMAN

FTB-002-B
33-1/3 RPM

A SACK OF SOUL

VOLUME 1

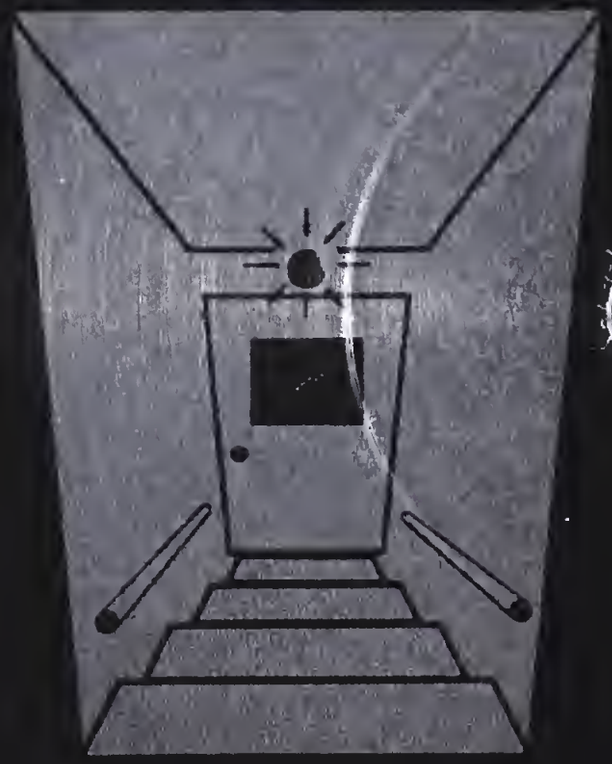
From the Basement Records

PROMO USE ONLY

SIDE B

+ DISCOTECH SOUL
+ SMOKIN' CHEEBA
+ NO SUNSHINE
+ HEY JUDE

FROM THE BASEMENT



ANOTHER DOUBLE SACK OF SOUL

SIDE A
PRODUCED BY BERNI GEOTZ

1. 90% OF ME IS YOU
GREEN Ivy CAAF
2. MYSTIC BREW
RONNIE FOSTER
3. I WOULDN'T CHANGE A THING
COKE
4. THE BLACK FIVE
ROY AYERS
5. HEY LAST MINUTE
THE METERS
6. GOTTA LEARN TO DANCE
FATBACK BAND

FTB-010
33 1/3 RPM

ANOTHER DOUBLE SACK OF SOUL

SIDE B

PRODUCED BY BERNI GEE

1. DOWN HERE ON THE GROUND
   GRANT GREEN
2. BACK FROM THE DEAD
   KING BROOKS
3. JADE EAST
   RAMSEY LEWIS
4. WARP FACTOR II
   MONTANA
5. ZIMBARU
   BLACK HEAT
6. SEND MY LOVER BACK
   BLACK HEAT

FTB-010

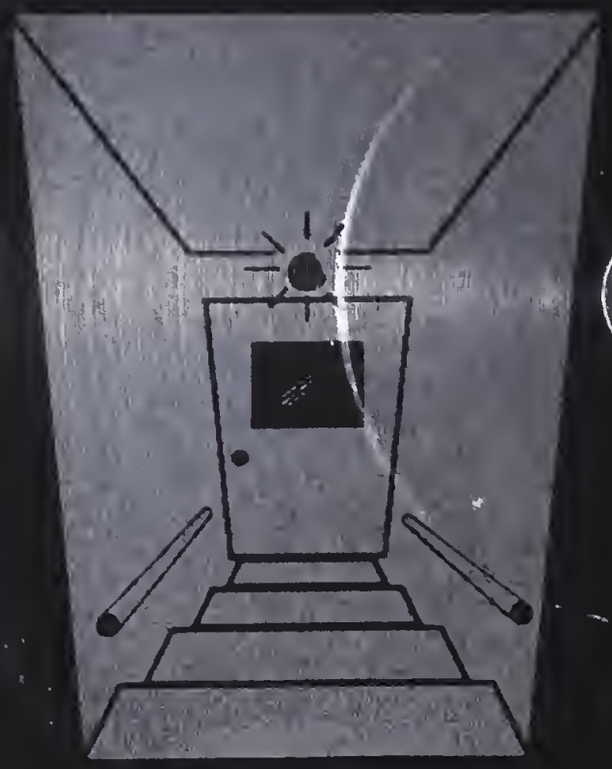
33 1/3 RPM

FROM THE



BASEMENT

FROM THE BASEMENT



ANOTHER DOUBLE SACK OF SOUL

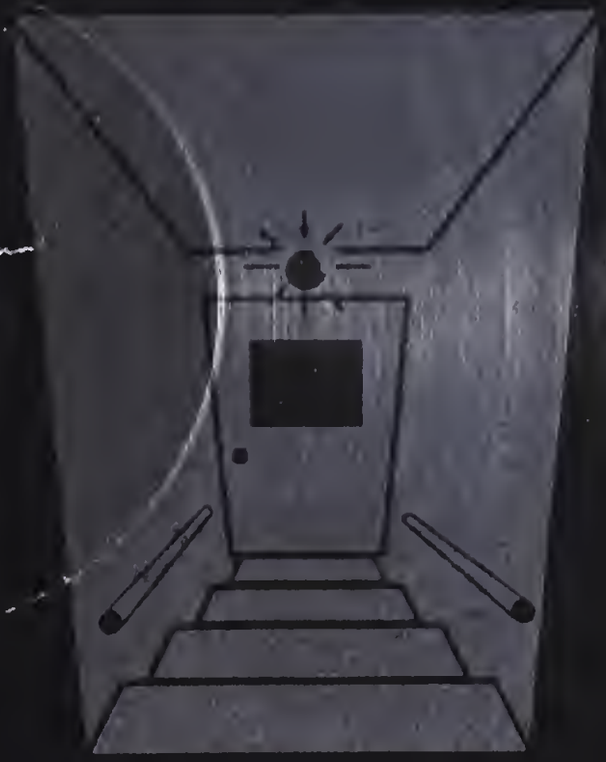
SIDE C
PRODUCED BY BERNI GEOTZ

1. TIDAL WAVE
RONNIE LAW
2. FOOTIN IT
G. BENSON
3. FACE IT BOYS IT'S OVER
G. BENSON
4. RED CLAY
FREDDIE HUBBARD
5. BLUE JUICE
J. McGRIFF
6. THE WORM
J. McGRIFF

FTB-010
33 1/3 RPM

ANOTHER DOUBLE SACK OF SOUL

FROM THE BASEMENT



SIDE D

PRODUCED BY BERNI GEISTZ

1. HOW MUCH I LOVE YOU
2. PLACES & SPACES
3. HONKEY TONK WOMAN
   ROLLING STONES
4. HOUSE OF RISING FUNK
   THE CHUBURDS
5. CHICKEN STRUT
   THE METORS
6. RAINMAKER

FTB-010

33 1/3 RPM


Side A
RL 0001
Promotional Use Only


Side B
RL 0001
Promotional Use Only



.regime.

tony & reality

side a

33 rpm

1. My feelings
(Reality and Robert Davelaar)
2. Slipping into darkness
(Dickerson-Miller-Allen-Brown-Scott-Oskar-Jordan)
3. The Swinger
(Reality)
4. Think of me as your soldier
(Stevie Wonder)

.regime.

tony & reality

side b

33 rpm

1. I'll be there
(Reality and Glenn Pocorni)
2. One woman
(Isaac Hayes)
3. Groove along
(Reality)
4. Nowhere to hide
(Reality)



Side B
P.M.P. Records
D. 4637
Old and New Music
Publishing Co.
(BMI)

Produced by:
FLAME 'N' KING
& BOBBY MANN
Mixed by: F. KING
& PRINCE
Time 7:14
33⅓ RPM

DON'T PLAY THAT SONG (Instr.)

(Betty Nelson, Arnet Artgen)

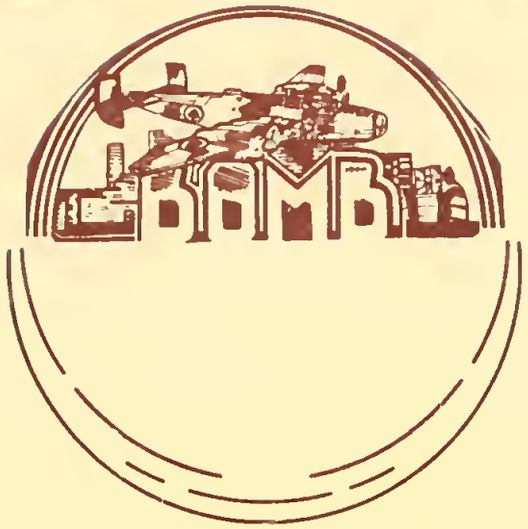
FLAME 'N' KING

℗ 1985 P.M.P. Record Co.

Distributed by PMP Records, 48 West 120 St., New York, N.Y. 10027


ROXBURY
RECORDS
LOVE TALK
JAMES GILSTRAP
SIDE 1
RLX 105 DJ
PROMOTION COPY - NOT FOR SALE
1. LOVE TALK - 13:13
(Dee Ervin / Wes Farrell)
Pocket Full of Tunes, Inc. (BMI)
Prod. by: Wes Farrell; Arr. by: Gene Page
℗©1976 Roxbury Record Corp.
Roxbury Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.


ROXBURY
RECORDS
LOVE TALK
JAMES GILSTRAP
SIDE 2
RLX 105 DJ
PROMOTION COPY - NOT FOR SALE
1. MOVE ME - 7:41
(Dee Ervin / Wes Farrell)
Pocket Full of Tunes, Inc. (BMI)
2. NEVER STOP YOUR LOVING ME (NEVER STOP) - 6:10
(Dee Ervin / Wes Farrell)
Pocket Full of Tunes, Inc. (BMI)
3. HELLO IT'S ME - 3:25
(Todd Rundgren)
Screen Gems - Columbia Music, Inc. (BMI)
Prod. by: Wes Farrell; Arr. by: Gene Page
℗ © 1976 Roxbury Record Corp.
Roxbury Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.



the dancer

SIDE 1
Stereo
BOMB 103

33 1/3 rpm
MADE IN CANADA
℗ 1977

1. COWSHED SHUFFLE 5:08 (Gary Boyle)
2. THE DANCER 7:30 (Zoe Kronberger)
3. NOW THAT WE'RE ALONE 1:30
(Zoe Kronberger/S. Shone)
4. LULLABY FOR A SLEEPY 5:25 (Gary Boyle)

gary boyle

produced by Robin Lumley

Manufactured By P.J. Imports, 1635 Sismet Drive,
Unit 30, Mississauga, Ontario, Canada



the dancer

SIDE 2

Stereo

BOMB 103

33 1/3 rpm

MADE IN CANADA

℗ 1977

1. ALMOND BURFI 5:02 (Gary Boyle)
2. PENDLEMIST 5:40 (Gary Boyle)
3. APPLECRUMBLE 3:18 (Gary Boyle)
4. MAIDEN VOYAGE 4:15 (Herbie Hancock)

gary boyle

produced by Robin Lumley

Manufactured By P.J. Imports, 1635 Sismet Drive,
Unit 30, Mississauga, Ontario, Canada

DelVal

"...if only you believe in lovin'"

© 1971
©℗ 2014

DV - 12
Side One

1. I'm Wonderin' How I ever Got That Way
2. Columbia Tavern
3. Uptown Suburban Alley
4. The Coming Time of Gone
5. Something Sweet In Dying

TRYAD
Solebury, Pennsylvania

DelVal

"...if only you believe
in lovin'"

© 1971
©℗ 2014



DV - 12
Side Two

1. Country Way
2. Spider Song
3. Don't Talk To Strangers
4. Northern Journey
5. Eulogy / Raga

TRYAD

Salebury, Pennsylvania

Side 1

Century Advent recording

MAYFIELD HIGH SCHOOL
JAZZ ENSEMBLE — A CAPPELLA CHOIR

William Rayer, Herman Treu — Directors

33⅓ RPM

STEREO
USR 5475

1. CLIMB EVERY MOUNTAIN — Richard Rodgers, Oscar Hammerstein
2. SHENANDOAH — Lawrence Weiner
3. SING TO THE LORD — Mendelssohn-Ed Walter Ehret
4. OKLAHOMA — Rodgers & Hammerstein
5. HAVE A NICE DAY — Sammy Nestico
6. MACARTHUR PARK — Jimmy Webb—arr. Jerry Coker

23366 Commerce Park Road
Beachwood, Ohio 44122

Side 2

Century Advent recording

MAYFIELD HIGH SCHOOL SYMPHONIC BAND

Herman Treu, Director

33⅓ RPM

STEREO
USR 5475

1. FANFARE FOR FREEDOM — Morton Guold
2. CHORALE AND CAPRICCIO — Giovannini, arr. Robinson
3. WATER MUSIC SUITE — Allegro — Handel, arr. Kay
4. MARCHE MILITAIRE FRANCAISE — C. Saint-Saens, arr. M. L. Lake
5. THE STARS AND STRIPES FOREVER — Sousa
6. MANTILLA LACE — Como-DeRosa
Jazz Ensemble

23366 Commerce Park Road
Beachwood, Ohio 44122

HUB-SERVALL
RECORD MFG. CORP.

TEST PRESSING

Cust. The Beat To get HYPE

Mast. # _____ Cat. # _____

Date _____ App'd. _____

COMMENTS

_____

_____

_____

_____

HUB-SERVALL
RECORD MFG. CORP.

TEST PRESSING

Cust. SNEAKY BEAT

Mast. # _____ Cat. # _____

Date _____ App'd. _____

COMMENTS

_____

_____

_____

_____

OSCAR

PAUL SIMON

EU-313

Side
I

1 Mother and child reunion
2 Duncan
3 Everything put together falls apart
4 Run that boby down
5 Armistice day

제작 1971년 7월 29일

문화공보부 등록제11호 오스카레코드사 제작

FULL FREQUENCY RANGE RECORDING

OSCAR

PAUL SIMON

EU-313

Side 2

1 Me and julio down by the school yard
2 Peace like a river
3 Papa hobo
4 Hobo's blues
5 Paranoia blues
6 Congratulations

FULL FREQUENCY RANGE RECORDING

제작 1971년 7월 29일

문화공보부 등록제11호 오스카레코오드사 제작 정미중량 125g 이상


MUSIC LIFE
POP
POLL
LIFE STUDIO
54
KOOL AND THE GANG
Life 27
STEREO
1
1 Ladies. night
2 Got you in to my life
3 If you feel like dancin'


LIFE
MUSIC LIFE
POP
POLL
LIFE STUDIO
54
KOOL AND THE GANG
Life 27
STEREO
2
1 Hangin' out
2 Tonight's the night
3 Too hot


MUSIC LIFE
POP
POLL
LIFE STUDIO
54
LIPPS INC (MOUTH TO MOUTH)
Life 190
STEREO
1
1 Funky town
2 All night dancing


LIFE
MUSIC LIFE
POP
POLL
LIFE STUDIO
54
LIPPS INC (MOUTH TO MOUTH)
Life 190
STEREO
2
1 Rock it
2 Power

HIGH STEREO LIGHT

MANFRED MANN'S EARTH BAND

SOLAR FIRE

SIDE 1

RB 109

① Father Of Day

Father Of Night (9:53)

② In The Beginning Darkness (5:19)

③ Pluto The Dog (2:45)

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HIGH STEREO LIGHT

MANFRED MANN'S EARTH BAND
SOLAR FIRE

SIDE 2

RB 109

① Solar Fire (5:14)

② Saturn. Lord Of The Ring Mercury.
The Winged Messenger (6:30)

③ Joybringer (3:23)

④ Earth, The Circle (3:48)

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DONZELLI

GROUP

DRC - 81871
Side 1

STEREO

1. LOVE STORY
2. CLOSE TO YOU
3. LA LONTANANZA
4. CASA MIA (Sailor's Home)
5. IL PUPO SICILIANO (Sicilian Puppet)
6. CHIRPY CHIRPY
7. AH HUM MAMMA

DONZELLI

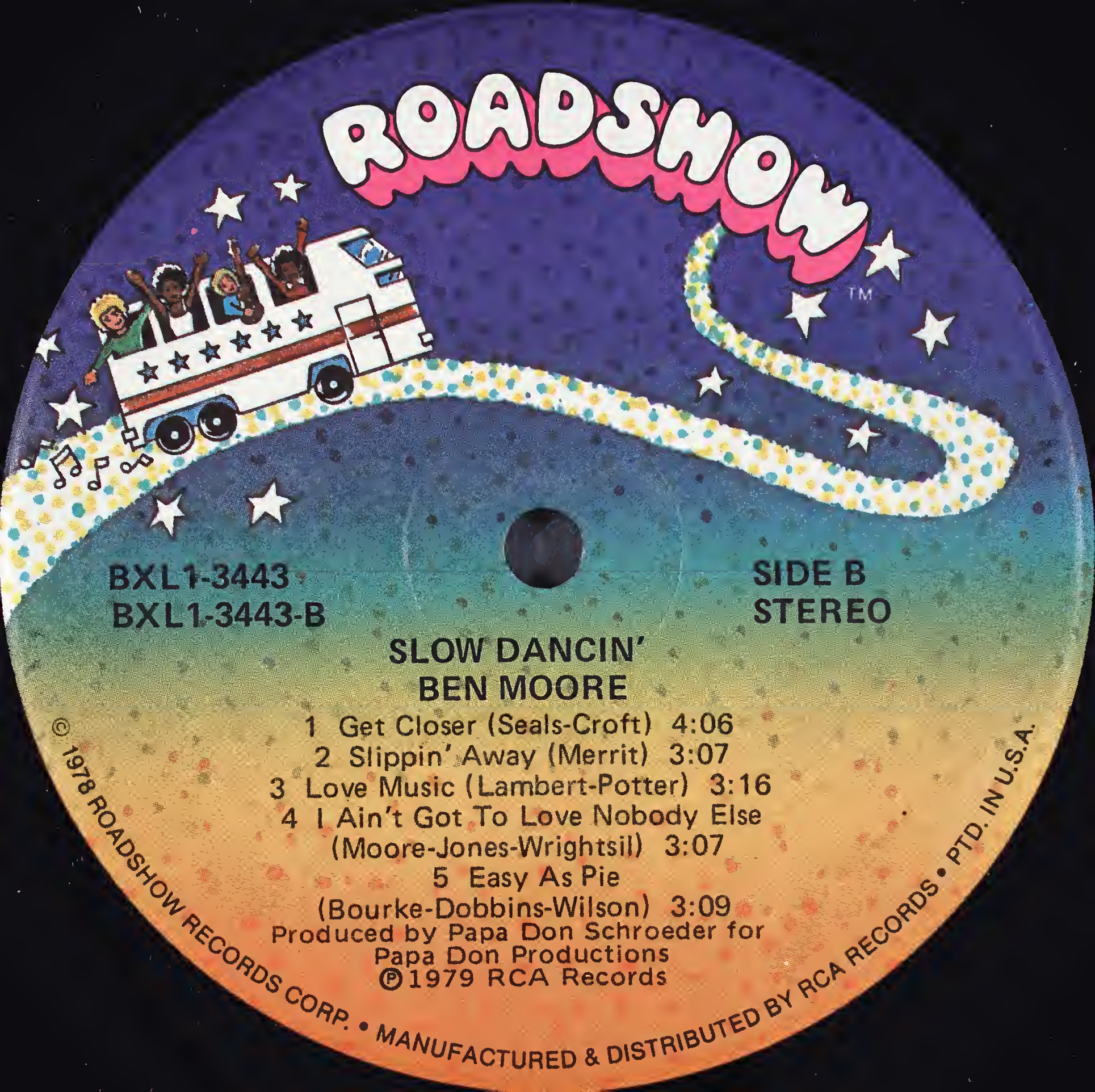
GROUP

DRC - 81871
Side 2

STEREO

1. ARRIVERDERCI ROMA - MALAFEMMENA - YELLOW BIRD
2. TE CIOCCOLATA CAFFE (Cha Cha)
3. MARIANNE (Merengue)
4. NEVER ON SUNDAY - MISERLOU
5. ALLEY CAT
6. HAVA NAGHILAH
7. COMME FACETTE MAMMETE
   O CIUCCIARIELLO
   FUNICULI' FUNICULA'


ROADSHOW
TM
BXL1-3443
BXL1-3443-A
SIDE A
STEREO
SLOW DANCIN'
BEN MOORE
1 I've Got A Winner In You (Williams-Holyfield) 3:00
2 Slow Dancing (Swaying To The Music) (Tempchin) 4:01
3 Got To Go See If I Can't Get Mama
(Miller-McCoy) 2:58
4 Keeping In Touch (Merrit-Cerney) 2:49
Produced by Papa Don Schroeder for
Papa Don Productions
℗ 1979 RCA Records
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ROADSHOW
TM
BXL1-3443
BXL1-3443-B
SIDE B
STEREO
SLOW DANCIN'
BEN MOORE
1 Get Closer (Seals-Croft) 4:06
2 Slippin' Away (Merrit) 3:07
3 Love Music (Lambert-Potter) 3:16
4 I Ain't Got To Love Nobody Else
(Moore-Jones-Wrightsil) 3:07
5 Easy As Pie
(Bourke-Dobbins-Wilson) 3:09
Produced by Papa Don Schroeder for
Papa Don Productions
℗1979 RCA Records
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RCA VICTOR



HUGO WINTERHALTER GOES LATIN

LSP
1677
(J2PY-6111)

1

"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

1—GRANADA (Agustin Lara)
2—VAYA CON DIOS (Russell-James-Pepper)
3—ECSTASY TANGO (Jose Belmonte)
4—DELICADO (Waldyr Azevedo)
5—ISABEL'S DREAM (Based on Playera, Op. 5, No. 5 by Enrique Granados) (Arr. Hugo Winterhalter)
6—FANDANGO (Johnny Bradford-Frank Perkins)

Hugo Winterhalter
and his Orchestra

LIVING STEREO

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U.S.A.

RCA VICTOR



LSP
1677
(J2PY-6112)

2
"STEREO
ORTHOPHONIC"
HIGH
FIDELITY

HUGO WINTERHALTER GOES LATIN

1—LA MUÑECA ESPAÑOLA (The Spanish Doll) (Hugo Winterhalter)
2—VALENCIA (Jose Padilla)
3—COME CLOSER TO ME (Acércate Más) (Osvaldo Farres)
4—THE PEANUT VENDOR (Moises Simons)
5—LA MACARENA (The Bullfighter's Song)
(Bernardino Bautista Monterde)
6—LATIN LADY
(Harry Michaels-Sherm Feller)

Hugo Winterhalter
and his Orchestra

LIVING STEREO

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.


Capitol
KALEIDOSCOPE
Instrumental Varieties by
LES BAXTER AND HIS ORCHESTRA AND HIS CHORUS
T-594
SIDE 1
NONBREAKABLE
(T1-594)
1. TROPICANA (Bernie Wayne)
2. APRIL IN PORTUGAL (Raul Ferrao)
3. JULIE
(Dimitri Tiomkin-Charles Wolcott)
4. CORNFLAKES
(Sidney Norman)
5. ELAINE (Guitare)
(Francis Lopez)
6. INVITATION
(Bronislau Kaper)
LONG PLAYING


Capitol
REG. U.S. PAT. OFF.
KALEIDOSCOPE
Instrumental Varieties by
LES BAXTER AND HIS ORCHESTRA AND HIS CHORUS
T-594
SIDE 2
NONBREAKABLE
(T2-594)
1. BLUE TANGO (Leroy Anderson)
2. FESTIVAL HOP (Art Strauss)
3 RUBY (Heinz Roemheld-Mitchell Parish)
4. GIGI
(Florence Veran-Rachele Thoreau)
5. ATLANTIS
(Roger Bourdin-Rene Rouzaud)
6 THE HIGH AND THE MIGHTY
(Dimitri Tiomkin-Ned Washington)
LONG PLAYING
MANUFACTURED BY CAPITOL RECORDS, INC. • HOLLYWOOD, CALIFORNIA • U.S.A.

STEREO

Mercury RECORDS

CARAVAN
EDDIE LAYTON

SR-60098
Side 1

A Stereophonic
High Fidelity
Recording

1. A FOGGY DAY - 2:21
2. THE TROLLEY SONG - 2:28
3. WHEN THE RED, RED ROBIN COMES BOB, BOB, BOBBIN' ALONG-2:07
4. ON THE MALL - 2:10
5. JA-DA - 2:12
6. SWAMP-FIRE - 2:08

LONG PLAYING HIGH FIDELITY

STEREO

Mercury RECORDS

CARAVAN
EDDIE LAYTON

SR-60098
Side 2

A Stereophonic
High Fidelity
Recording

1. CARAVAN - 2:52
2. ON THE TRAIL - 3:22
3. MAMA INEZ - 2:07
4. COFFEE FOOT BLUES - 2:25
5. LADY OF SPAIN - 2:38
6. BLUE HAWAII - 2:29

LONG PLAYING HIGH FIDELITY


THRUST
RECORDS
THE DRIVE
THIS SIDE: 20:17
SOMETHING THERE
IN HER HEAD
KEY TO HEAVEN
THERE'S A REASON
GOIN' NO WHERE
TH 0051
1987
PUMP MUSIC
BMI
the journey is the reward
ALL SONGS WRITTEN/ARRANGED
BY THE DRIVE
℗ © 1987 THRUST RECORDS, P.O. BOX 212, NEEDHAM HEIGHTS, MA 02194, (617) 247-1630


THRUST
RECORDS
THE DRIVE
THAT SIDE: 20:45
IT MUST BE BEDTIME
AIN'T WHAT YOU SAY
TUNNEL OF LOVE
LIFE AIN'T WITHOUT YOU
NO WAY OUT
TH 0051
1987
PUMP MUSIC
BMI
the journey is the reward
ALL SONGS WRITTEN/ARRANGED
BY THE DRIVE
℗ © 1987 THRUST RECORDS, P.O. BOX 212, NEEDHAM HEIGHTS, MA 02194, (617) 247-1630


HIGH STEREO
NEIL YOUNG
Comes A Time
7886
SIDE 1
STEREO
33 1/3 R.P.M
1 Goin' back
2 Comes a time
3 Look out for my love
4 Lotta love
5 Peace of mind
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HIGH STEREO
NEIL YOUNG
Comes A Time
7886
SIDE 2
STEREO
33 1/3 R.P.M
1 Human highway
2 Already one
3 Field of opportunity
4 Motocycle mama
5 Four strong winds
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STEREOPHONIC

EUMIR DEODATO
LOVE ISLAND

SIDE A

AKS 1217

1 Area code
2 Whis tle bump
3 Tahi ti hut
4 San juan sunset

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STEREOPHONIC

EUMIR DEODATO
LOVE ISLAND

SIDE B

AKS 1217

1 Love is land
2 Char iot of the gods
3 Pina colada
4 Take the a train

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mercury
mercury
GAP BAND
TIMEPIECES
884 662-1
SIDE 1
STEREO
33 1/3 RPM
49
YOU DROPPED A BOMB
ON ME - 13:07
(C. Wilson/L. Simmons/R. Taylor)
Temp Co. (BMI)
Produced by Lonnie Simmons for
Total Experience Productions
SPECIAL DISCO MIX
Mixed again by Michael Evans
℗ 1982 PolyGram Records, Inc.
0 422-884662-1 5
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mercury

mercury

GAP BAND

TENDERPIECES

884 662-1
SIDE 2
STEREO
33 1/3 RPM
49



PARTY TRAIN - 7:29

(L. Simmons/R. Wilson/C. Wilson/R. Taylor)
Taking Care of Business Music (BMI)
Executive Producer: Lonnie Simmons
Produced by Lonnie Simmons and Ronnie Wilson
Remix by Jim Stader
℗ 1983 PolyGram Records, Inc.



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DaVIDsON OsPINa

(that side)

Can Ya Feel*

Produced by Davidson Ospina.

**Additional Arrangements by Baby "Hec" Romero.*

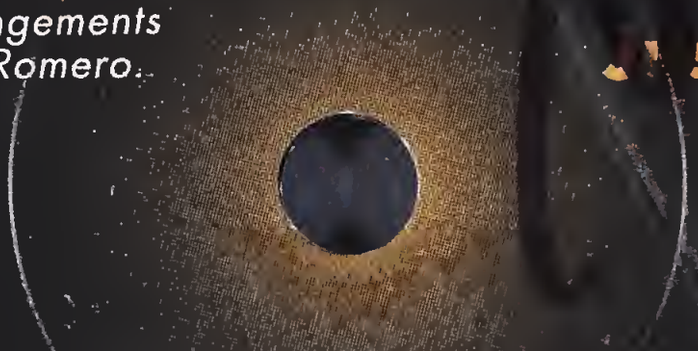
(this side)

Just Can Get

(main mix)

Just Can Get

(dub)



All Tracks Produced, Arranged & Mixed by
Davidson Ospina for Ospinamusic Productions, Inc.
*Additional Arrangements By Baby "HEC" Romero for Definitny Records.
Recorded at CASA STUDIOS, NYC.
Manangment By Jimmy Folise for 3rd Millennium Ent.
Spina Records 95-06 150th Rd. #3
Ozone Park, NY 11417
(718) 925-9575 or (212) 869-8440
davidson@ospinamusic.com
www.ospinamusic.com

BOunce Entertainment

spina

spina-01

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spina
records
spina-01
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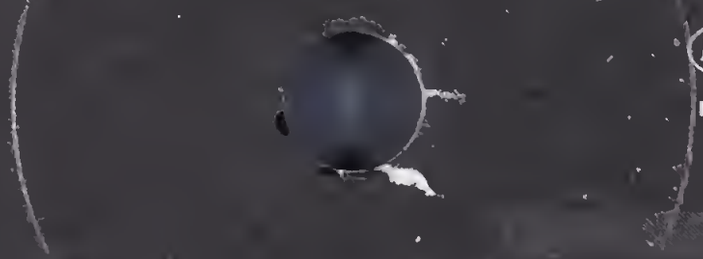
remixes by

VINCENT HERBERT

GAS8P-3163

Gipsyland

"Viva La Música"
The Lectroluv Mixes
side a



Hollywood RECORDS
ED-11189-A

1. LECTROLUV MIX (10:52)

Produced by Mark Taylor and Brian Rawling for Metro - Rive Droite Music Productions
Remix and Additional Production by Frederick Jorio
for Overhead Productions at Lectroluv Studios

Music and Lyrics: Antoine Motos, Paul Barry, Cyril Cablat
Publisher: Right Bank Music, Inc. ASCAP (USA and Canada)
Rive Droite Music France/Rive Droit Music Ltd. SACEM/PRS-MCPS
(Rest of the world)

Gipsyland

"Viva La Música"
The Lectroluv Mixes
side b



Hollywood
RECORDS
ED-11189-B

1. LECTROLUV DRUM DUB (5:28)
2. LECTRODUB (6:52)

Produced by Mark Taylor and Brian Rawling for Metro - Rive Droite Music Productions
Remix and Additional Production by Frederick Jorio
for Overhead Productions at Lectroluv Studios

From the album **Viva La Música** in stores February 15th

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Laconic

featuring

Mona

Fresh Air

THIS SIDE
Original Mix
THAT SIDE
Beatforce Mix

WRITTEN & PRODUCED BY
Tim Roseborough
PUBLISHED BY
RafOre Music (ASCAP)
Spinning Dog Publishing (ASCAP)



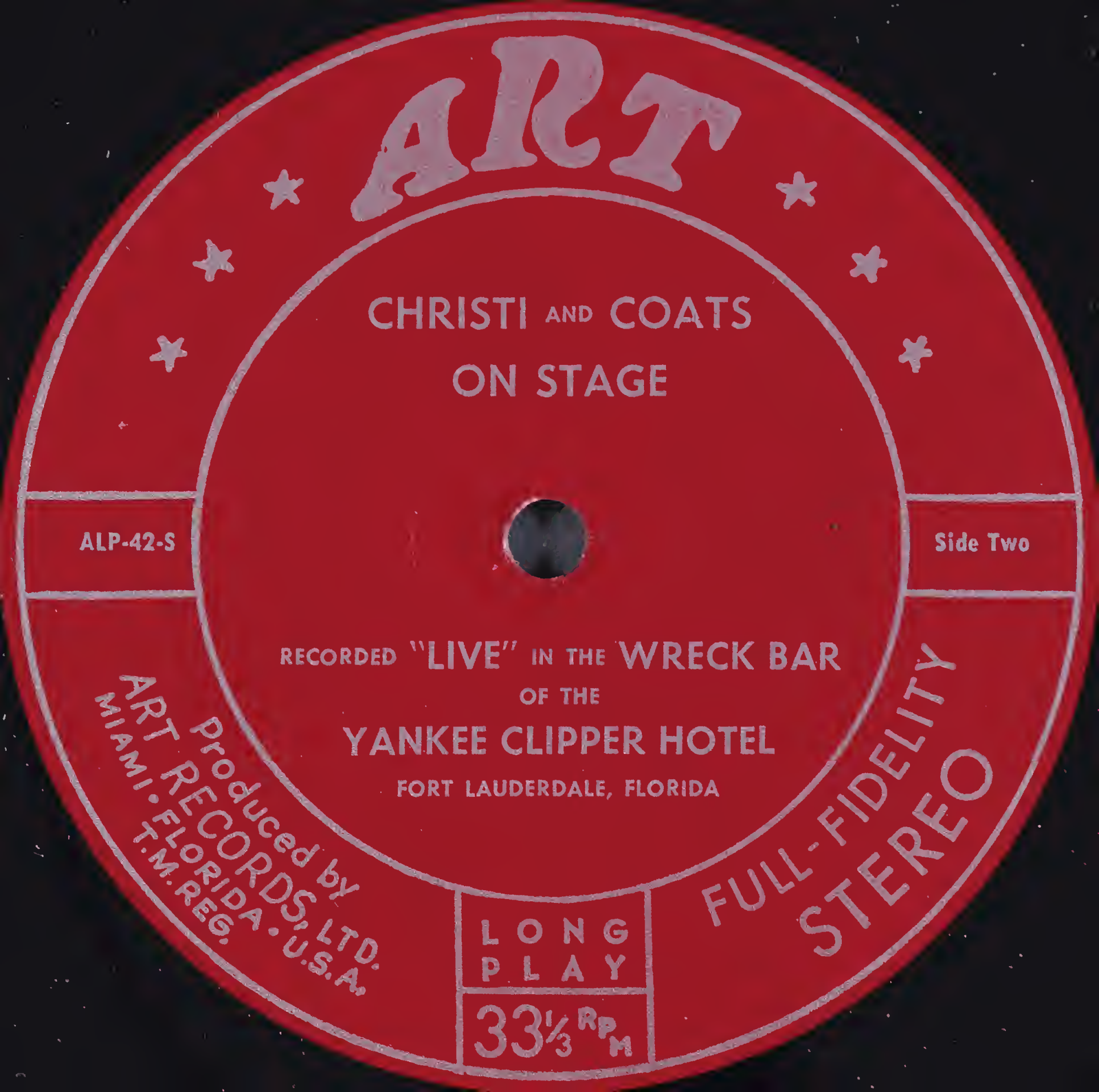
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Catalog #HRG 1228-0


harlequin
RECORDING GROUP
Catalog #HRG 1228-0


ART
CHRISTI AND COATS
ON STAGE
ALP-42-S
Side One
RECORDED "LIVE" IN THE WRECK BAR
OF THE
YANKEE CLIPPER HOTEL
FORT LAUDERDALE, FLORIDA
Produced by
ART RECORDS, LTD.
MIAMI • FLORIDA • U.S.A.
T.M. REG.
LONG
PLAY
33⅓ RPM
FULL-FIDELITY
STEREO


ART
CHRISTI AND COATS
ON STAGE
ALP-42-S
Side Two
RECORDED "LIVE" IN THE WRECK BAR
OF THE
YANKEE CLIPPER HOTEL
FORT LAUDERDALE, FLORIDA
Produced by
ART RECORDS, LTD.
MIAMI • FLORIDA • U.S.A.
T.M. REG.
LONG
PLAY
33⅓ RPM
FULL-FIDELITY
STEREO

BOB GOSS

"HELLO EVERYBODY"



SIDE– 1
33 1/3 R P M
Time: 21:25

LET'S GO CRUISING
DAYO – CALYPSO
GONE HUNTING
THE OLD TIMER

CIMOC RECORDS

BOB GOSS

"HELLO EVERYBODY"



SIDE–2

33 1/3 R P M

Time: 23:57

THE PREACHER
MELLO – DRAMA
THE STRIPPER

CIMOC RECORDS

ROBERT PALMER

I DIDN'T MEAN TO TURN YOU ON

VOCAL/EXTENDED DANCE MIX 6:37

I DIDN'T MEAN TO TURN YOU ON

INSTRUMENTAL/A CAPPELLA BEATS/2:04

(J. Harris, T. Lewis)

Flyte Tyme Tunes/Avant Garde Music Publishing (ASCAP)

ST-DM-50259/50260-AR

Produced by Bernard Edwards

Remixed by Bruce Forrest

Edited from the Island LP 90471 - "RIPTIDE"

℗ 1986 Island Records, Inc.

STEREO
33 1/3 RPM

0-96804
A SIDE

ISLAND

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ROBERT PALMER

I DIDN'T MEAN TO TURN YOU ON*

INSTRUMENTAL REMIX/DUB 4:28

(J. Harris, T. Lewis)

Flyte Tyme Tunes/Avant Garde Music Publishing (ASCAP)

ADDICTED TO LOVE+

VOCAL/LP VERSION/6:01

(R. Palmer) Bungalow Music N.V.

Admin. by Ackee Music Inc. (ASCAP)

ST-DM-50261/48938-AR

Produced by Bernard Edwards

*Remixed by Bruce Forrest

From the Island LP 90471 "RIPTIDE"

℗ 1986, 1985+ Island Records Inc.

STEREO
33 1/3 RPM

0-96804
B SIDE

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GOSPEL PEACE
SING IT CHILDREN

SIDE ONE

PRS 213

I BELIEVE IN MUSIC (3:04) Mac Davis
GETTING READY TODAY (2:32) Rambos
THESE HANDS OF MINE (3:52) D. Delamont
LIGHTHOUSE (3:36) R. Hinson
THROUGH IT ALL (3:44) A. Crouch

PRINTED IN CANADA

GOSPEL PEACE
SING IT CHILDREN

SIDE TWO

PRS 213

I DON'T KNOW WHY (3:18) A. Crouch
I SHOULD'VE BEEN CRUCIFIED (2:49) R. Heady
SEARCHING (3:03) Ike Davis & R. Heady
THREE NAILS (4:13) J. Davis

PRINTED IN CANADA

DEMONSTRATION
NOT FOR SALE

P·A·V·I·L·L·I·O·N

Disco Single

"A"

33⅓ RPM

STEREO

℗ 1979 CBS Inc.

4Z8 6401

AA-AF 4Z8 6401-3

Intro. :58

Time: 7:20

BARBARA LAW

TAKE ALL OF ME

-C. Lohman - C. Neal- Taken From The Pavillion
Lp: "TAKE ALL OF ME" JZ 36148
Arranged by David Van DePitte
Produced by Harry Hinde
Executive Producer: John Luongo
Mixed by John Luongo and Michael Barbiero
Percussion: Jimmy Maelen
Mastered by Frank DeLuna
Assistant Engineer: Pamela Bach
Publisher: Perren-Vibes Music Inc. (ASCAP)

Distributed by CBS Records / CBS Inc. / 51 W. 52 Street, New York, N.Y.

DEMONSTRATION
NOT FOR SALE

P·A·V·I·L·L·I·O·N

Disco Single

33⅓ RPM
STEREO
℗ 1979 CBS Inc.

4Z8 6401
AA-AF 4Z8 6401-4
Intro. :15
Time: 3:07

BARBARA LAW

CAN YOU READ MY MIND

-C. Lord - C. Jackson- Taken From The Pavillion
Lp: "TAKE ALL OF ME" JZ 36148

Arranged by David Van DePitte
Produced by Harry Hinde
Executive Producer: John Luongo

Publisher: ATV Music Corp. and
Marilee Music
(BMI)

Distributed by CBS Records / CBS Inc. / 51 W. 52 Street, New York, N.Y.

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HIGH STEREO LIGHT

DEEP PURPLE PASSDGES

BR 128

STEREO			1

1 And the address
2 Hey joe
3 HUSH
4 Emmeretta

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HIGH STEREO LIGHT

DEEP PURPLE PASSDGES

BR 128

STEREO 2

1 Kentucky woman

2 APRIL


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HIGH STEREO LIGHT
DEEP PURPLE PASSDGES
BR 128
③
STEREO
1
1 Chasing shadows
2 The bird has flown
3 Why didn't rosemary

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HIGH STEREO LIGHT
ALL RIGHTS OF THE RECORD PRODUCER

DEEP PURPLE PASSDGES

BR 128 ④

STEREO 2

1 Hard road

2 The shield

3 Mandrako root

HIGH STEREO LIGHT

GEN ESIS

.121

SIDE 1

1. Abacab
2. No Reply At All
3. Me And Sarah Jane
4. Keep It Dark

HIGH STEREO LIGHT

GEN ESIS

121

SIDE 2

1. Do Do
   Lu Rker
2. Who Dunnit
3. Man On The Corner
4. Like It Or Not
5. Ano Ther Record

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HIGH STEREO LIGHT

BLONDIE
PARALLEL LINES

Kim 59

STEREO			1

1 Hanging on the telephone
2 One way or another
3 Picture this
4 Fade away and radiate
5 Pretty baby
6 I know but I don't kuow

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HIGH STEREO LIGHT

BLONDIE
PARALLEL LINES

Kim 59

STEREO			2

1 11:59
2 Will anything happen?
3 Sunday girl
4 Heart of glass
5 I'm gonna love you too
6 Just go away

STEREOPHONIC

AEROSMITH'S GREATEST HITS

SIDE 1

SM 848

1 Dream on
2 Samcold song and dance
3 Sweet emotion
4 Walk this way
5 Last child

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STEREOPHONIC

AEROSMITH'S GREATEST HITS

SIDE 2

SM 848

1 Back in the saddle
2 Draw the line
3 Kings and queens
4 Come together
5 Remember(walking in the sand)

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HIGH STEREO

GRAND FUNK

HD 922

SIDE 1

STEREO

33 1/3 R.P.M

1 RESPONSIBILITY
2 RUNNIN
3 LIFE
4 Look at granny run run
5 MEMORIES

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HIGH STEREO

GRAND FUNK

HD 922

SIDE 2

STEREO

33 1/3 R.P.M

1 All the girlsin the world beware
2 WILD
3 Good & evil
4 Bad time
5 Some kind of wonderful

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HIGH STEREO

JETHRO TULL LIVE
BURSTING OUT

7889

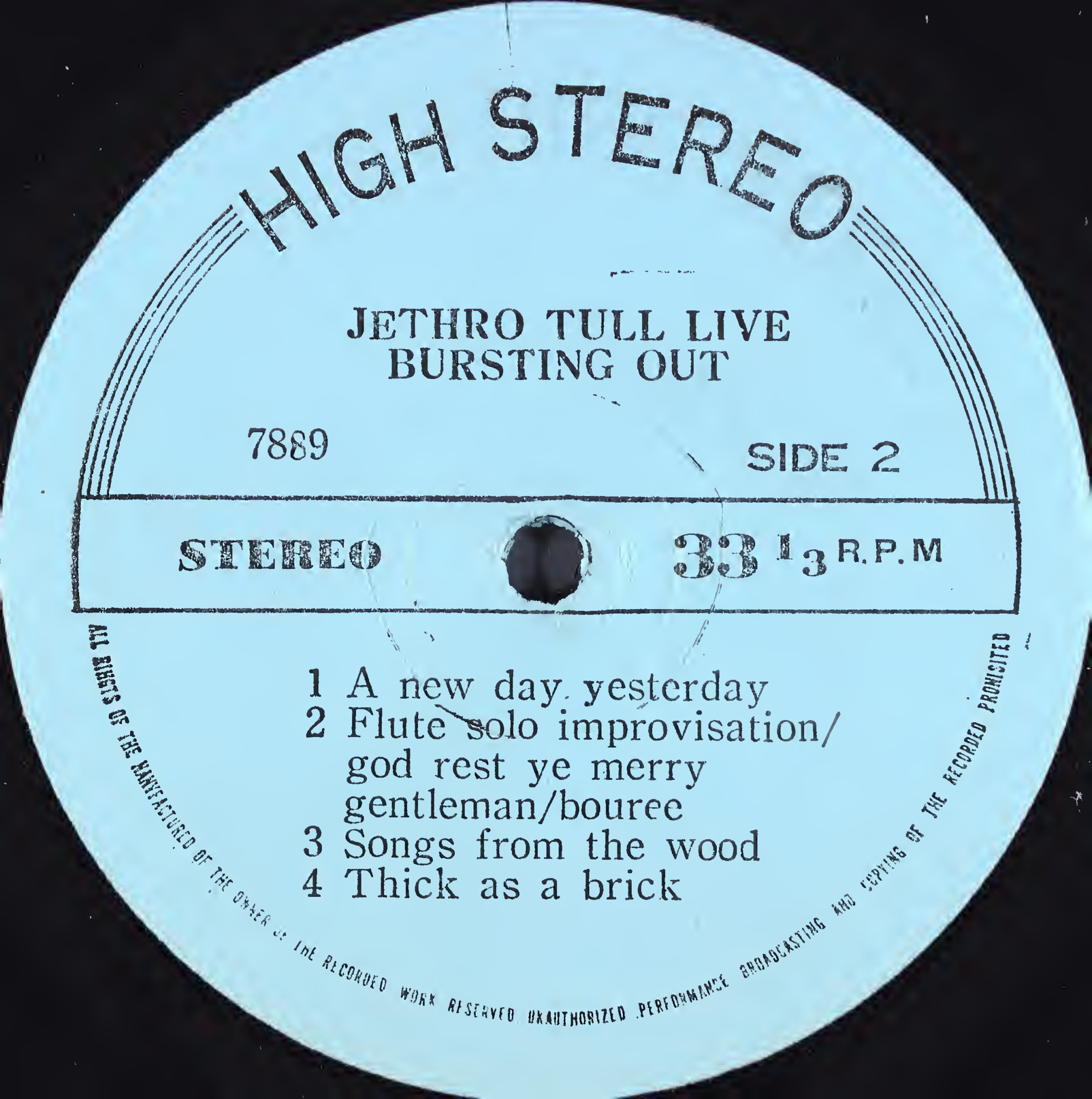
SIDE 1

STEREO

33 1/3 R.P.M

1 No lullaby
2 Sweet dream
3 Skating away on the thin ice of the new day
4 Jack in the green
5 One brown mouse

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HIGH STEREO
JETHRO TULL LIVE
BURSTING OUT
7889
SIDE 2
STEREO
33 1/3 R.P.M
1 A new day yesterday
2 Flute solo improvisation/
god rest ye merry
gentleman/bouree
3 Songs from the wood
4 Thick as a brick
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HIGH STEREO

JETHRO TULL LIVE
BURSTING OUT

7889 ③ SIDE 1

STEREO 33 1/3 R.P.M

1 Hunting girl
2 Too old to rock 'N' roll
too young to die
3 Conundrum
4 Ministrel in the gallery

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HIGH STEREO

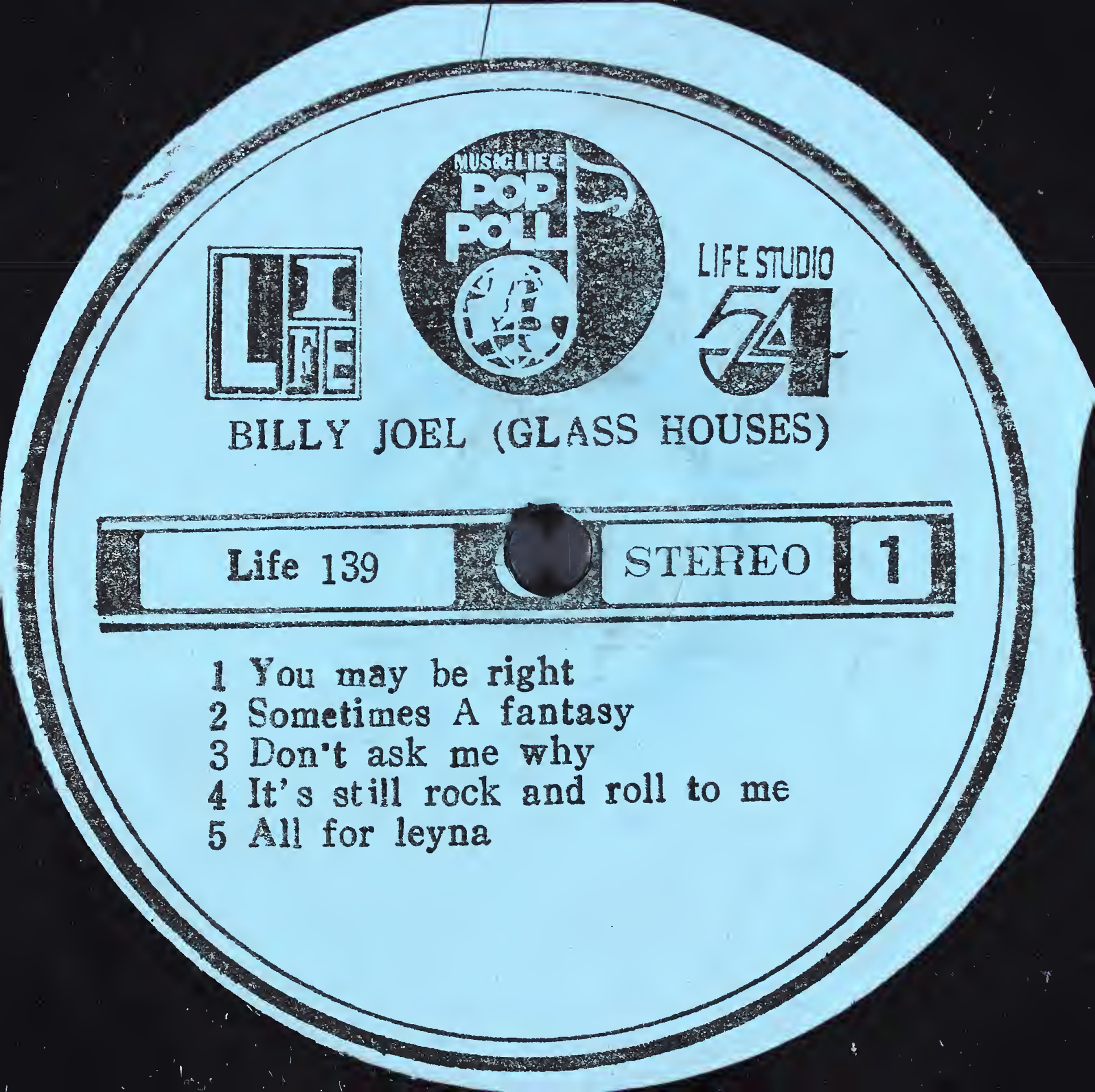
JETHRO TULL LIVE
BURSTING OUT

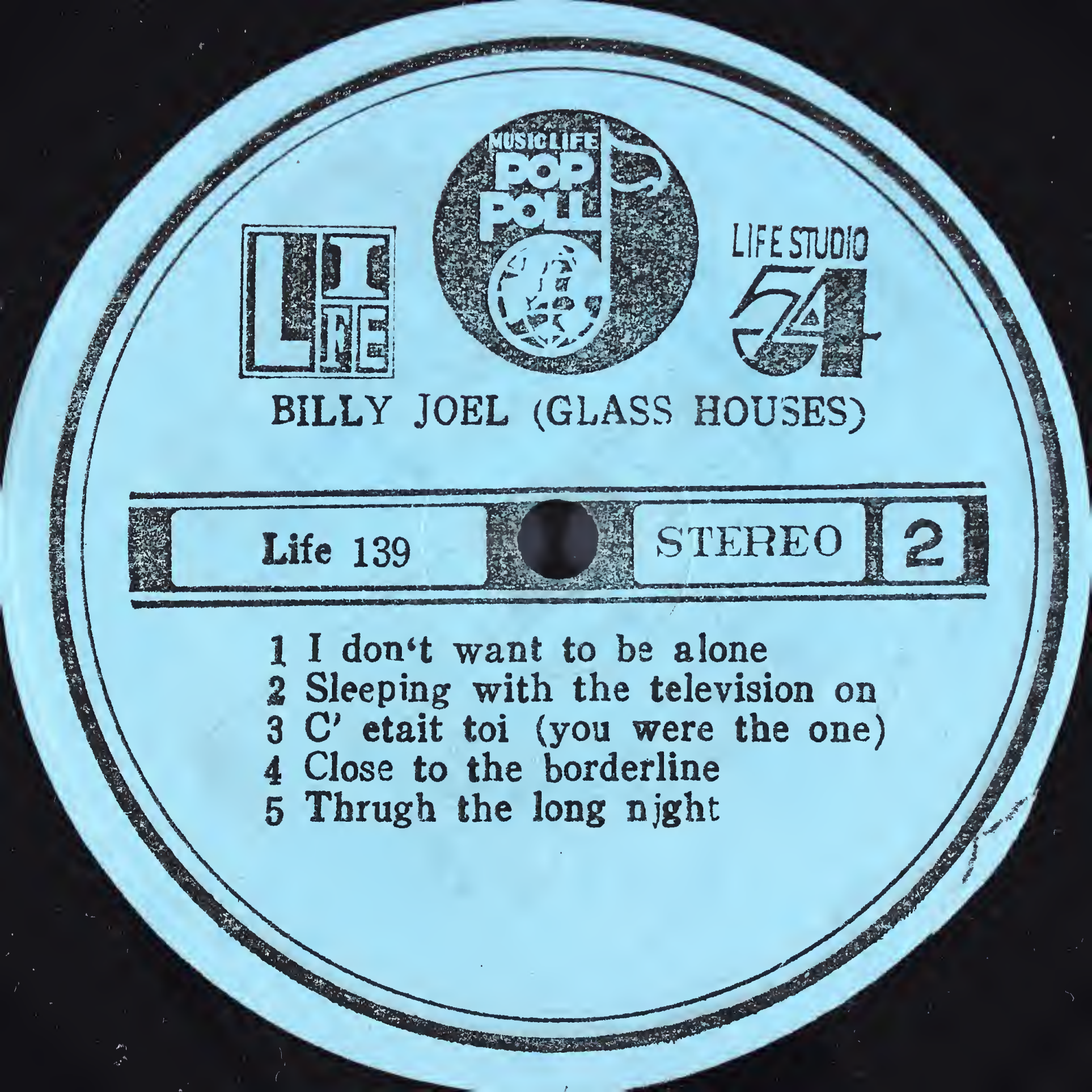
7889 ④ SIDE 2

STEREO 33 1/3 R.P.M

1 Cross-eyed mary
2 Quatrain
3 Aqualung
4 Locomotive breath
5 The dambusters
march/medleyy

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MUSICLIFE
POP POLL
LIFE STUDIO
BILLY JOEL (GLASS HOUSES)
Life 139
STEREO
1
1 You may be right
2 Sometimes A fantasy
3 Don't ask me why
4 It's still rock and roll to me
5 All for leyna


MUSIC LIFE
POP POLL
LIFE
LIFE STUDIO 54
BILLY JOEL (GLASS HOUSES)
Life 139
STEREO
2
1 I don't want to be alone
2 Sleeping with the television on
3 C' etait toi (you were the one)
4 Close to the borderline
5 Thrugh the long njght

HIGH STEREO LIGHT

The E . L . O

108

SIDE 1

1. Face The Music
2. Fire on High
3. Water fall
4. Evil Woman
5. Nightrider

HIGH STEREO LIGHT

The E . L . O

108

SIDE 2

1. Poker
2. Strange magic
3. Down Home Town
4. One summer Dream


YEGRIN
LAYERS
IGHT
592
SIDE 1
1 SKIN TIGHT
2 STREEKING CHEEK TO GHEEK
3 ITS YOUR NIGHT WORD OF LOVE
Full Frequency Range Sound MANUFACTURED BY YEGRIN RECORD CO SEOUL KOREA
에그린레코드사
(NET. W. 125gUP)


YEGRIN
CHIO PLAYERS
SKIN TIGHT
592
SIDE
2
1 JIVE TUFKEY
2 HEAVEN MUST BE LIKE THIS
3 IS ANYBODY GONNY BE SAVED
Full Frequency Range Sound MANUFACTURED BY YEGRIN RECORD CO SEOUL KOREA
(NET W 125g UP)

LP LINE record

MOUNTAIN

PM 66 | STEREO | 1

1 Blood of the sun
2 Long red
3 Look to the wind
4 Mississippl queen
5 Theme for an imaginary westerh
6 For yasgur's farm


LP
LINE
record
MOUNTAIN
PM 66
STEREO
2
1 Don't look around
2 Tired angels
3 Travellin' in the dark
4 Flowers of evil
5 Crossroader
6 Pride and passion

Lado 1

RCA

RUSL-04

ALL THIS WAY

PATTY BRARD



1. HOLD ON TO LOVE - Quédate con el amor - (Barry Richards-Bobby Hart)
2. RADIO (DON'T TAKE THE MUSIC AWAY) -Radio (No nos quite la música- (Barry Richards-Bobby Hart)
3. EL SURVIVOR -El Sobreviviente- (Richards-Hart)
4. ALL THIS WAY -Todo este camino (Dean Andre)
5. BRAZILIAN LOVE SONG/SAMBAMAN (Canción de Amor Brasileña- (B. Ferreira-Alberto Testa)

Produced by: Carlo Nasi & Patty Brard

Arranged by: Richard Gibbs

P-1981-41 © and ℗ Productions

Victor

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FABRICADO POR DISCOS DE PANAMA, S.A. "PADISCO"

Lado 2

RCA



RUSL-04

ALL THIS WAY

PATTY BRARD

1. LOVE KEEPS KNOCKIN -El amor sigue llamando-
   (Richard Gibbs)
2. THE LONELIEST NIGHT -La noche más solitaria-
   (Barry Richards-Bobby Hart)
3. WAS I GOOD -Lo hice bien- (Mark Gibbons)
4. ONLY BACK FOR THE NIGHT -Regresa por una noche nada más- (Albert Hammond-Bobby Hart)
5. DOWN ON YOR KNEES -De rodillas- (Kerry Hatch)

Produced by: Carlo Nasi & Patty Brard
Arranged and Co-produced by: Richard Gibbs
P-1981-41 C and P Productions

Victor

TODOS LOS DERECHOS RESERVADOS. PROHIBIDA LA COPIA NO AUTORIZADA. EJECUCION PUBLICA Y RADIODIFUSION DE ESTE DISCO

FABRICADO POR DISCOS DE PANAMA, S.A. "PADISCO"


NATURAL BALANCE
Westminster
LONG PLAY HI-FI RECORDS
SPIRITUALS
WP 6063
SIDE 1
XTV 21708
Made in USA
1. Weepin' Mary
2. Ol'-Time Religion
3. I Want Jesus to Walk with Me
4. Ride On, King Jesus
5. De Blin' Man Stood on de Road
6. Ev'ry Time I Feel de Spirit
7. Nobody Knows de Trouble I've Seen
8. We Are Clim'in' Jacob's Ladder
9. De Gospel Train
LUCRETIA WEST - Mezzo-soprano
Jonathan Brice - Piano
Westminster Light Orchestra and Male Quartet
33⅓ RPM
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


NATURAL BALANCE
Westminster
LONG PLAY HI-FI RECORDS
SPIRITUALS
WP 6063
SIDE 2
XTV 21709
Made in USA
1. Couldn't Hear Nobody Pray
2. Sometimes I Feel Like a Motherless Child
3. All God's Chillun Got Wings
4. Peter, Go Ring Dem Bells
5. Wade in de Water
6. Let Us Break Bread Together
7. Roll, Jordan, Roll
8. Lit'le David Play on Yo' Harp
9. Sinner, Please Don't Let Dis Harves' Pass
LUCRETIA WEST - Mezzo-soprano
Jonathan Brice - Piano
Male Quartet
33⅓ RPM
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


先鋒唱片
The 5Th Dimention Greatest Hits
SIDE 1
PRC-5052
1 Aquaris/Let The Sunshine In 寶瓶宮
2 The Girls Song 少女之歌
3 Stoned Soul Picnic 灵魂石之野餐
4 The Worst That Could Happen 最糟的事發生了
5 Wedding Bell Blues California Soul
婚禮鐘聲加州灵魂
59年12月出版
出版登記證：內版台音字第0260號
33 1/3
營業登記證：北縣商乙字第三六八八號


先鋒唱片
The 5Th Dimention Greatest Hits
SIDE 2
PRC-5052
1 Up Up And Away 逃走高飛
2 Blowin' Away 消失了
3 Carpet Men 叱責者
4 Wo.kin' On A Groovything 做下箭一律的
5 Paper Cup 紙杯子
6 Sweet Blindness 愉快的
59年12月出版
出版登記證：內版台字第0260號
33 1/3
營業登記證：北縣商乙字第三六八八號

RENT PRODUCTIONS, INC.

A GOSPEL COMPANY

Side One

33 1/3 RPM
Record No.
61000

1. Like Mine - Part I 4:15
   (Tom Lewis)
2. Like Mine - Part II 1:53
   (Tom Lewis)
3. A Message 2:46
   (Tom Lewis)
4. Faith In Jesus Will Set You Free 3:04
   (Warren Smith)

℗ & © 1983
P.O. Box 2307
New Carrollton, Md. 20784

RENT PRODUCTIONS, INC.

A GOSPEL COMPANY

Side Two

33 1/3 RPM
Record No.
61000

1. Have Thine Own Way 5:00
   (Public Domain)
2. I Wanna Tell It 1:53
   (Lloyd M. Middlebrook)
3. Didn't I 3:33
   (Wileen Rucker)
4. I've Got To Go Higher 3:34
   (Tom Lewis)

℗ & © 1983
P.O. Box 2307
New Carrollton, Md. 20784



a stereo dimension recording

THE NIGHT STRINGS . . . INSTRUMENTAL LOVE MACHINE

2011
(38121)
Instrumental

1. GOD BLESS THE CHILD (A. Herzog-B. Holiday) (3:02)
2. BLACK SAND AND WHITE STARS (H. Halliday-H. Dennison) (2:40)
3. AQUARIUS (J. Rado-G. Ragni-G. MacDermot) (2:20)
4. THE ROAD TO THE BLUES (H. Halliday-H. Dennison) (3:04)
5. ON DAYS LIKE THESE (From the film "THE ITALIAN JOB") (D. Black-Q. Jones) (2:07)

Time: 13:29



STEREO DIMENSION RECORDS • A LONGINES-WITTNAUER COMPANY • NEW YORK, N. Y. 10019 • MADE IN U.S.A.



a stereo dimension recording

THE NIGHT STRINGS . . INSTRUMENTAL LOVE MACHINE

2011
(38122)
Instrumental

1. A TIME FOR US (From the film "ROMEO AND JULIET") (L. Kusik-E. Snyder-N. Rota) (3:01)
2. OH HAPPY DAY (Arr. H. Dennison) (2:50)
3. SAGITTARIUS (H. Halliday-H. Dennison) (3:04)
4. HONEY (B. Russell) (3:03)
5. BLUE STONED EYES (H. Halliday-H. Dennison) (2:18)

Time: 14:32

STEREO DIMENSION RECORDS • A LONGINES-WITTNAUER COMPANY • NEW YORK, N. Y. 10019 • MADE IN U.S.A.


DYNAMIC
A DYNAMIC SOUNDS PRODUCTION
℗ 1978 Dynamic Sounds
Side A
D 129
Publ by Black Neon Music Inc. (BMI)
Prod. & Arr. by Neville Hinds
Exe. Producer: Byron Lee
DISCO 45
ONE FOR YOU, ONE FOR ME (PART I)
(A. & C. LaBionda/R. W. Palmer James)
BYRON LEE & THE DRAGONAIRES
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORKS RESERVED. MANUFACTURED & DISTRIBUTED BY DYNAMIC SOUNDS RECORDING CO., LTD. 15 BELL RD., KINGSTON 11 JAMAICA, W.I.


DYNAMIC
A DYNAMIC SOUNDS PRODUCTION
℗ 1978 Dynamic Sounds
Side B
D 129
Publ by Black Neon Music Inc. (BMI)
Prod. & Arr. by Neville Hinds
Exe. Producer: Byron Lee
DISCO 45
ONE FOR YOU, ONE FOR ME (PART II)
(A. & C. LaBionda/R. W. Palmer James)
BYRON LEE & THE DRAGONAIRES
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"STAN AND THE BEST BOYS"

SIDE A
STEREO
3:22



Eddy Records
822 E. 21st
Cheyenne, Wy.
82003

$1 00

THE TEASER IS A PLEASER

Stan Stefanik, ℗©1989
Produced by Stan Stefanik and Rick Orrison

"STAN AND THE BEST BOYS"

SIDE B
STEREO
5:13



Eddy Records
822 E. 21st
Cheyenne, Wy.
82003

LONESOME, LONESOME BLUES

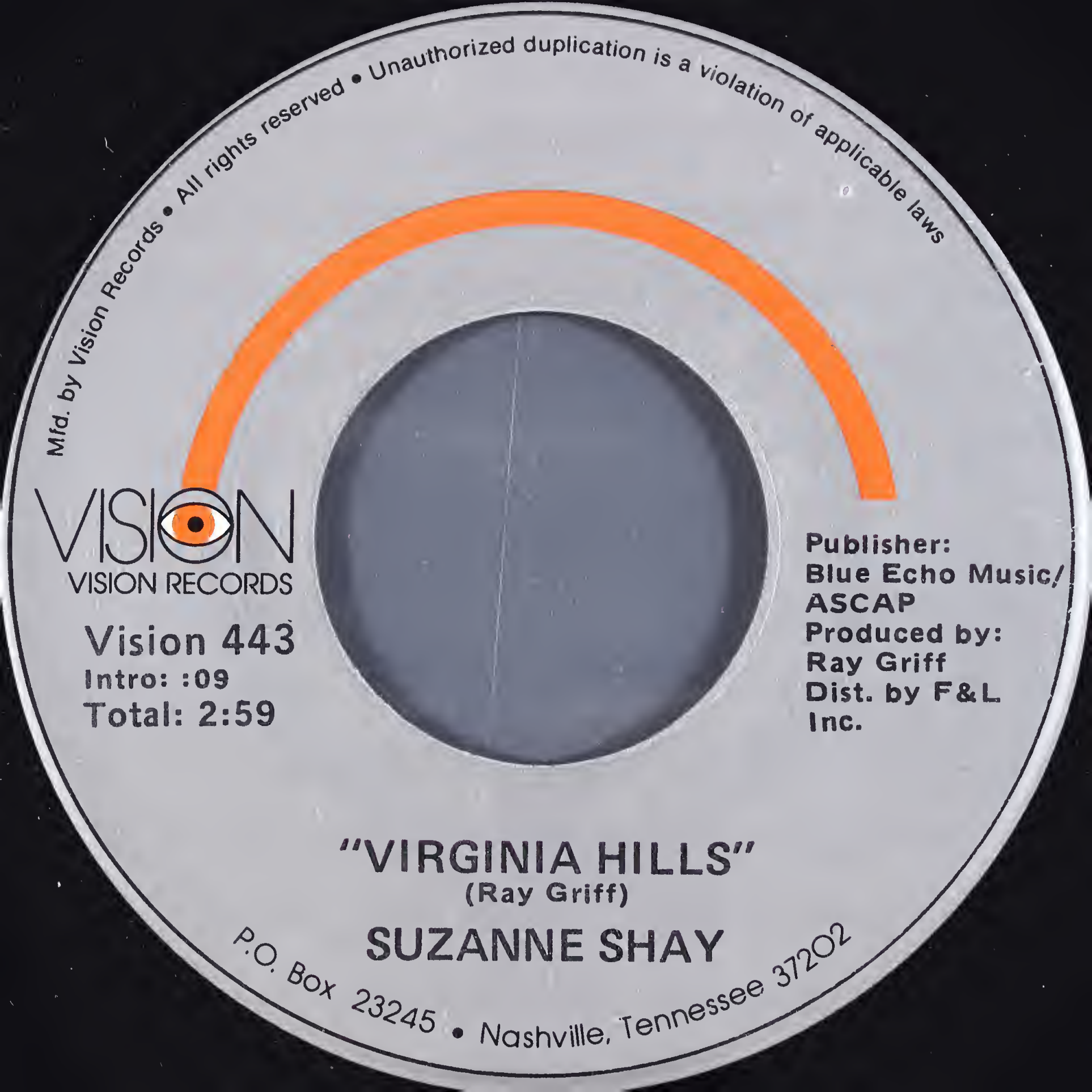
Stan Stefanik, ℗©1989

Produced by Stan Stefanik and Rick Orrison


Deutsche Grammophon Gesellschaft
"ALL RIGHTS OF THE RECORD MANUFACTURER AND OF THE OWNER OF THE WORK RECORDED RESERVED. COPYING, PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN."
D. P.
EPG 20
VARIABLE GRADE
M 45
A
EXTENDED PLAY
Marriage of Figaro (Mozart)
(Le Nozze di Figaro)
Overture
Berlin Philharmonic Orchestra
Cond.: Fritz Lehmann


Deutsche Grammophon Gesellschaft
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D. P.
EPG 20
VARIABLE GRADE
M 45
B
EXTENDED PLAY
Der Schauspieldirektor (Mozart)
(Il Impresario)
Overture
Berlin Philharmonic Orchestra
Cond.: Fritz Lehmann

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VISION
VISION RECORDS

Vision 443
Intro: :09
Total: 2:59

Publisher:
Blue Echo Music/
ASCAP
Produced by:
Ray Griff
Dist. by F&L
Inc.

"VIRGINIA HILLS"
(Ray Griff)

SUZANNE SHAY

P.O. Box 23245 • Nashville, Tennessee 37202

Miracle
RECORDS

45 RPM
JL 002
(U-25503M)
Side One
STEREO
Time: 3:48



Produced By:
Joe Liptock
Engineer:
Dave Villani
℗ 1989
Amanda-Joe
Music (ASCAP)

Momma Thank You For Being My Friend

(Joseph James Liptock Jr.)

JOE LIPTOCK

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Miracle
RECORDS

45 RPM
JL 002
(U-25503M)
Side Two
STEREO
Time: 3:30



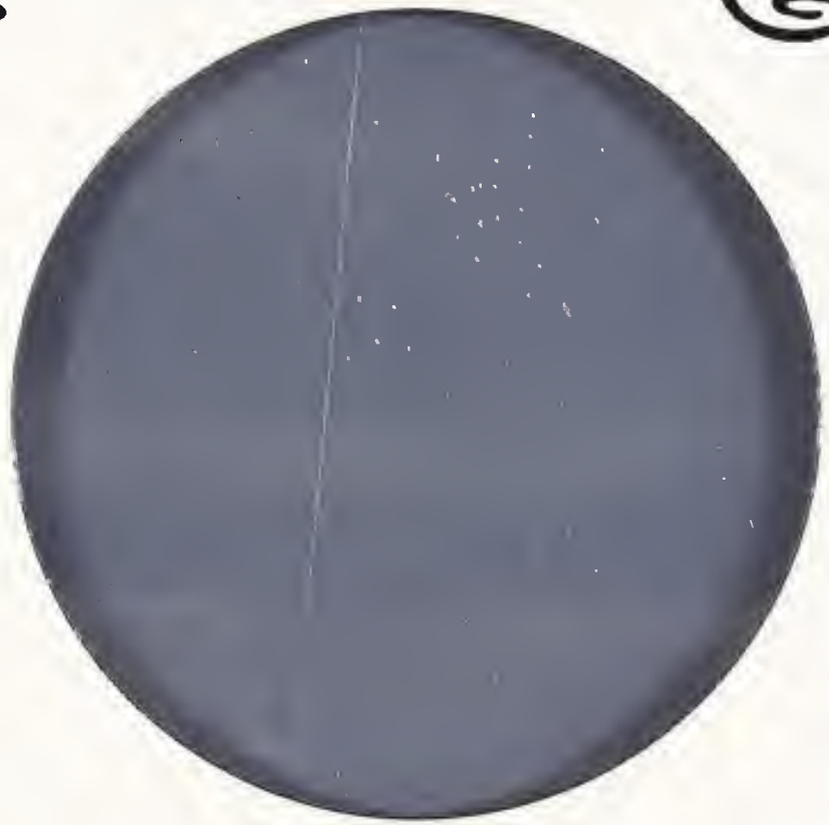
Produced By:
Joe Liptock
Engineer:
Dave Villani
℗ 1989
Amanda-Joe
Music (ASCAP)

She Is My Life
(Joseph James Liptock Jr.)
JOE LIPTOCK

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Paula Records

SIDE ONE
Jocee, SESAC
℗ 1984
Jewel Record Corp.
P & S Enterprises



PAULA
443
Time: 2:30
Produced By:
Paul Brooks
(SL-3057)

THE WAYS OF A WOMAN

(P. Brooks/K. White/J. Johnson)

PAUL BROOKS

DIST. BY JEWEL RECORDS CORP. 728 TEXAS ST. SHREVEPORT, LA. U.S.A.

Paula Records

SIDE TWO
Jocee, SESAC
℗ 1984
Jewel Record Corp.
P & S Enterprises



PAULA
443
Time: 2:06
Produced By:
Paul Brooks
(SL-3058)

NO ONE BUT YOU

(P. Brooks)

PAUL BROOKS

DIST. BY JEWEL RECORDS CORP. 728 TEXAS ST. SHREVEPORT, LA. U.S.A.

ROBERT and LILLIAN WATTERS GOSPEL TEAM

45 R.P.M.
Extended Play

RECORD NO.
4501-A

1. WONDERFUL GRACE OF JESUS
(Lillenas) ROBERT WATTERS at the Piano
2. LORD, KEEP YOUR PRECIOUS HAND ON ME
(Harper) Additional lyrics-Lillian Watters
LILLIAN WATTERS
Multiple Accompaniment-Robert Watters

ROBERT and LILLIAN WATTERS
GOSPEL TEAM

45 R.P.M.
Extended Play

RECORD NO.
4501-B

1. BETHESDA - Duet
Arr: Robert Watters

2. HARVEST TIME - Duet
(Smith)

Multiple Accompaniment-Robert Watters

★★ CHRISTENE'S A LADY ★★

(Sean Downey - Joan Downey)

PROMOTIONAL COPY

MAY 11 1971

SCEPTER RECORDS



Sean Morton Downey, Jr. Inc./ Goff-Green/ ASCAP
Time: 3:22

STEREO
SCE 12316-A
(S 61597)

SEAN MORTON DOWNEY, JR.

A DOWNEY/VITALI PRODUCTION

SCEPTER MUSIC INC. NEW YORK, N.Y.

LOVE THEME FROM CHRISTENE

(Sean Downey - Joan Downey)

PROMOTIONAL COPY



MAY 1 1 1971

Sean Morton
Downey, Jr. Inc./
Goff-Green/
ASCAP
Time: 3:22

STEREO
SCE 12316-B
(S 61598)

SEAN MORTON DOWNEY, JR.
HIS ORCHESTRA AND CHORUS

A DOWNEY/VITALI PRODUCTION

SCEPTER MUSIC INC. NEW YORK, N.Y.


REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECCA
RECORD NO.
9-24932
(45-L 5387)
(2:47)
UNBREAKABLE
45 RPM
RECORD
Vocal
with Orchestra
C'EST SI BON
(It's So Good)
(Henri Betti–Andre Hornez–Jerry Seelen)
DANNY KAYE
with Lee Gordon Singers and
Vic Schoen and his Orch.


REG. U.S. PAT. OFF. MARCA REGISTRADA • MFR'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECCA
RECORD NO.
9-24932
(45-L 5386) ★
(2:53)
UNBREAKABLE
45 RPM
RECORD
Vocal
with Orchestra
WILHELMINA
From 20th Century-Fox Picture "Wabash Avenue"
(Josef Myrow-Mack Gordon)
DANNY KAYE
with Lee Gordon Singers and
Vic Schoen and his Orch.

Arcade

45 RPM
Arcade Music Co.
Silver Star Pub. Co. - ASCAP
NOT FOR SALE

AR-191-A
Time: 2:30
D. J.
ONLY

LONELY LIPS

(Eddie Khoury)

RUSTY WELLINGTON

and

SHORTY LONG'S BAND


Arcade
45 RPM
Arcade Music
Co. - ASCAP
NOT FOR SALE
AR-191-B
Time: 2:30
D. J.
ONLY
ISLE OF WILD ROSES
(Rusty Wellington - Jack Amway)
RUSTY WELLINGTON
and
SHORTY LONG'S BAND


Colonial
170 E. EL REPETTO DR.
MONTEREY PARK, CALIF.
45-356
Ranchera
Naco Music Co.
BMI
LOS HOMBRES DE HOY
(Jose Torres Jr.)
LOS TRIUNFADORES DEL VALLE
ALVARO - ANSELMO - ESTEBAN
CR-616


Colonial
170 E. EL REPETTO DR.
MONTEREY PARK, CALIF.
45-356
Ranchera
Naco Music Co.
BMI
ESTOS DESPRECIOS
(Alejandro Jauregui)
LOS TRIUNFADORES DEL VALLE
ALVARO - ANSELMO - ESTEBAN
CR-617


TEMPUS
Carbaugh Pub.
ASCAP
ZTSC-63039
2:08
TR-1513
PROMOTION COPY - NOT FOR SALE
COME LIVE WITH ME
(Carlyle)
RUSS CARLYLE


TEMPUS
Sounds Music Co
ASCAP
ZTSC-63040
1:57
TR-1513
PROMOTION COPY - NOT FOR SALE
ON A MERRY-GO-ROUND
(Prescott - Coldin)
RUSS CARLYLE

JMA
RECORDS

Produced by:
William
McCormick
Arranged by:
Harold Bradley
SIDE 1



STEREO
45 RPM
3:29
Basic Wheeling
BMI
1130 A
(SoN 12980.1)

"THE PUREST PEARL"
(s. lebak)
WAYNE ANDERSON
with THE JORDANAIRES
Recorded at Bradley's Barn Nashville, Tenn.

JMA
RECORDS

Produced by:
William
McCormick
Arranged by:
Harold Bradley
SIDE 2



STEREO
45 RPM
2:49
Summer House
ASCAP
1130 A
(SoN 129802)

"THE OTHER SIDE OF ME"
(w. anderson)
WAYNE ANDERSON
with THE JORDANAIRES
Recorded at Bradley's Barn Nashville, Tenn.


COLUMBIA
® "Columbia" Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher:
Candle-Glo Music
Co., Inc. (BMI)
TIME: 2:34
45 RPM
4-41999
JZSP 53447
PLEASE TELL ME NOW
- K. Springs - D. Bradford -
KENNETH SPRINGS


COLUMBIA
® "Columbia" Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher:
Candle-Glo Music
Co., Inc. (BMI)
TIME: 2:33
45 RPM
4-41999
JZSP 53448
JUST WALKIN'
- K. Springs - D. Bradford -
KENNETH SPRINGS


COLUMBIA
45 RPM
4-39303
(ZSP-6389)
MY RESISTANCE IS LOW
-Adamson-Carmichael-
THE LEE BROTHERS
with PAUL WESTON and
his Orchestra
Trade Marks Reg. U.S. Pat Off. Marcas Registradas • Made in U.S.A. Pats. Pending


COLUMBIA
45 RPM
4-39303
(ZSP 6390)
THE STRANGE LITTLE GIRL
-R. Adler-J. Ross-
THE LEE BROTHERS
with PAUL WESTON and
his Orchestra
Trade Marks Reg. U.S. Pat. Off. Marcas Registradas • Made in U.S.A. Pats. Pending



33 1/3 RPM

BIG TIME BARONS

1. BAND VERSION
2. HAND CLAPPING VERSION
3. VOCAL VERSION




THAT CERTAIN TOUCH
(J. Sims-B. Sharp)
P.O. BOX 4374 MODESTO, CALIF. 95352
Twin Oaks Publishing/ Sarcoxie Music (BMI)
Time: 2:15
102
102-A
BIGG TIME RECORDS
JERRY SIMS
Eng: Roy Staggs
Prod. E. Sharp


THERE STANDS THE HOUSE
(B. Sharp-J. Sims)
P.O. BOX 4374 MODESTO, CALIF. 95352
Twin Oaks Publishing/ Sarcoxie Music (BMI)
Time: 2:27
102
102-B
BIGG TYME RECORDS
JERRY SIMS
Eng: Roy Staggs
Prod. E. Sharp

FENY ORTIZ

Orquesta Internacional



MANO

STEREO

del Album

- Juntos -

FUGA

Records

MAS

Autor: R. Orlando

Arr: R. Orlando

Canta: Feny Ortiz

Prohibida la Reproduccion Total o Parcial de este Disco

RAMON ORLANDO

Orquesta Internacional

PIES
STEREO



FUGA
Records

THE KING

Autor: R. Orlando
Arr.: R. Orlando
Canta: R. Orlando

Prohibida la Reproduccion Total o Parcial de este Disco


WILMAC RECORDS
Jersey City, N. J.
45-101
McFadden Studio
BMI
SIDE 1
(45-WRM-1111)
a hi-fi recording
HE WAS WOUNDED
(McFadden)
The McFadden Gospel Singers

WILMAC RECORDS

Jersey City, N. J.

45-101

McFadden Studio

BMI

SIDE 2

(45-WRM-1112)

a hi-fi recording

LISTEN! GOOD NEWS

(McFadden)

The McFadden Gospel Singers

TSE
RECORDS



RA-1131
SIDE ONE
STEREO
Time 3:58

Old Towne
Publishing,
(BMI)

BEAUTIFUL LADY

(℗ 1982 Gregory E. Smith)

GREG SMITH

RECORDING ASSOCIATES STUDIOS, 1045 SAVANAH HWY., CHAS. S. C. (803) 556-5770

TSE

RECORDS



RA-1131
SIDE TWO
STEREO
Time 3:51

Old Towne
Publishing,
(BMI)

I'LL ALWAYS REMEMBER

(℗ 1982 Gregory E. Smith)

GREG SMITH

RECORDING ASSOCIATES STUDIOS, 1045 SAVANAH HWY., CHAS. S. C. (803) 556-5770

SWEET MUSIC

(from the LP "Crazy Ideas", AVI-6037)
(Randy Kirby)

AVI RECORDS



PLUG SIDE
STEREO
AVI-219-S

Equinox Music-
Windbreaker Music,
Inc. (BMI)
Time: 2:30
(108-219-A)

NOT FOR SALE

MICKEY ROONEY, JR.

Exec. Producers: Ray Harris & Ed Cobb
Producer: Galen Senogles

℗ © 1978 AVI Records Dist. Corp.
7060 Hollywood Blvd.
Hollywood, Ca. 90028

℗©1978 AVI Record Distributing Corp.

HEARTBREAK IN YOUR EYES

(from the LP "Crazy Ideas", AVI-6037)
(Mickey Rooney, Jr. - Tim Rooney)



STEREO

AVI-219-S

Equinox Music
(BMI)
Time: 2:45
(108-219-B)

NOT FOR SALE

MICKEY ROONEY, JR.

Exec. Producers: Ray Harris & Ed Cobb
Producer: Galen Senogles
℗ © 1978 AVI Records Dist. Corp.
7060 Hollywood Blvd.
Hollywood, Ca. 90028

℗©1978 AVI Record Distributing Corp.

Santa! ... the other King of Soul!!!

BACK TO BACK HITS



BACK TO BACK HITS

SC 3750-A

Listen to This!
BMI

I Like to Give Girls Presents

℗ *Listen to This!* Publishing

It's about time Santa should get the chance to do a hot dance number! • Made in the U.S.A. • Listen to This! Records • In collusion with Santa! The other King of Soul!

Santa!

. . . the *other*
King of Country Music!!!

BACK
TO BACK
HITS



Santa!
The Grey- Haired
Gamblin' Stranger

BACK
TO BACK
HITS

SC 3750-B

Listen to This!
BMI

Jesus Knows a Whiner When He Sees One

℗ *Listen to This!* Publishing

Smokin', With Santa! The other King of Country Music! • Let's face it, guys and gals • The man's got talent! and untapped potential! • Made in the U.S.A. • Listen to This! Records •

COLUMBIA

JACK SCHECHTMAN

STEREO



Radio Station Copy

4-45744

JZSS 157387

3:41

℗ 1972 CBS, Inc.

45 RPM

Publisher: Jezreel Music (ASCAP)

Not For Sale

BLIND FAITH

-J. Schechtman-

Arranged by Charlie Calello

Produced by Charlie Calello

℗ "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

JACK SCHECHTMAN

MONO



Radio Station Copy

4-45744

JZSP 157386

3:41

℗ 1972 CBS, Inc.

45 RPM

Publisher: Jezreel Music (ASCAP)

Not For Sale

BLIND FAITH

-J. Schechtman-

Arranged by Charlie Calello

Produced by Charlie Calello

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

LOVE IS JUST A WORD

(W. Michael Lewis)

AVI RECORDS



STEREO
SIDE A
AVI-170-S

Equinox Music
(BMI)
Time: 3:03
(097-170-A)

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PROMOTION COPY
NOT FOR SALE

W. MICHAEL LEWIS

Producers: W. Michael Lewis, Laurin Rinder/
A Rinlew Production
Executive Producers: Ray Harris & Ed Cobb
Arranged by W. Michael Lewis
Engineer: Joe Bellamy

℗A.V.I. RECORDS, 9220 SUNSET BLVD., LOS ANGELES, CALIFORNIA 90069 — MADE IN U.S.A.

THEME FROM FAWN STORY

(W. Michael Lewis)

AVI RECORDS



STEREO
SIDE B
AVI-170-S

Equinox Music
(BMI)
Time: 3:21
(097-170-B)

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PROMOTION COPY
NOT FOR SALE

W. MICHAEL LEWIS

and Featuring MARK BRYSON

Producers: W. Michael Lewis, Laurin Rinder/
A Rinlew Production
Executive Producers: Ray Harris & Ed Cobb
Arranged by W. Michael Lewis
Engineer: Joe Bellamy

℗ A.V.I. RECORDS, 9220 SUNSET BLVD., LOS ANGELES, CALIFORNIA 90069 — MADE IN U.S.A.


CARDINAL
RECORDS
Mike Piorek
Music
BMI
Time: 2:54
SIDE A
CVS-7-500
45 R.P.M.
STEREO
LOOKING ON
MAGIC
WORDS & MUSIC BY
JIM DEICICCHI

CARDINAL

RECORDS



Hello There
Music Publ.
ASCAP
Time: 3:10

SIDE B
CVS-7-500
45 R.P.M.
STEREO

IF I COULD REACH YOU

MAGIC

WORDS & MUSIC BY
RANDY McNEILL

45 RPM

Carlson International



Oasis Music, Inc.
Pub. Co. BMI

Produced by
Anna Perrone

11514
(ZTSP 1031)
C-TC-1
Time: 2:18

WHITE MIST

(Taken From The Original Soundtrack Of The
Motion Picture "USA Au Go Go")
(R. PERRONE)

THE CHARIOTS

CARLSON INTERNATIONAL
509 5Th Ave. N.Y.C.

45 RPM

Carlson International



Leeds Music Corp.
ASCAP

Produced by
Anna Perrone

11514
(ZTSP 1032)
C-TC-2
Time: 2:23

BAND OF GOLD

(DON CHERRY)

THE CHARIOTS

CARLSON INTERNATIONAL
509 5Th Ave. N.Y.C.

BENGUELA

(Slim Willet - Dean Beard)

470

Slim Willet Songs
B M I
CRC-179 2:02



CARLTON

JIMMY SEALS

And His Orchestra

CARLTON RECORD CORPORATION • MADE IN U.S.A.


SNEAKY PETE
(Dean Beard - Slim Willet)
470
Slim Willet Songs
B M I
CRC-180 2:36
CARLTON
JIMMY SEALS
And His Orchestra
CARLTON RECORD CORPORATION • MADE IN U.S.A.

ULTRA HIGH FIDELITY

Dot

The Jay IV Co.
ASCAP
Time 2:50

45-15761
MW-10921

BLUE BONGO

(A. West)

ALVY WEST AND
THE LITTLE BAND
With the Roslyn Teenagers

5-58

DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

ULTRA HIGH FIDELITY

Dot

Larry Shayne Music
ASCAP
Time 2:14

45-15761
MW-10922

From the Columbia Picture "This Angry Age"

YA-YA-YA

(A. West)

ALVY WEST AND
THE LITTLE BAND
With the Roslyn Teenagers

5-58

DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

PRO 404
(S39727)

STEREO
SIDE
1

Same Spots on
Side 2

RADIO SPOT FOR: **HARD MEAT WS 1852**

BAND ONE: 60 Seconds
BAND TWO: 60 Seconds
BAND THREE: 60 Seconds

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.

MADE IN U.S.A.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

PRO 404
(S39727)

STEREO
SIDE
2

Same Spots on
Side 1

RADIO SPOT FOR: **HARD MEAT WS 1852**

BAND ONE: 60 Seconds
BAND TWO: 60 Seconds
BAND THREE: 60 Seconds

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.

MADE IN U.S.A.

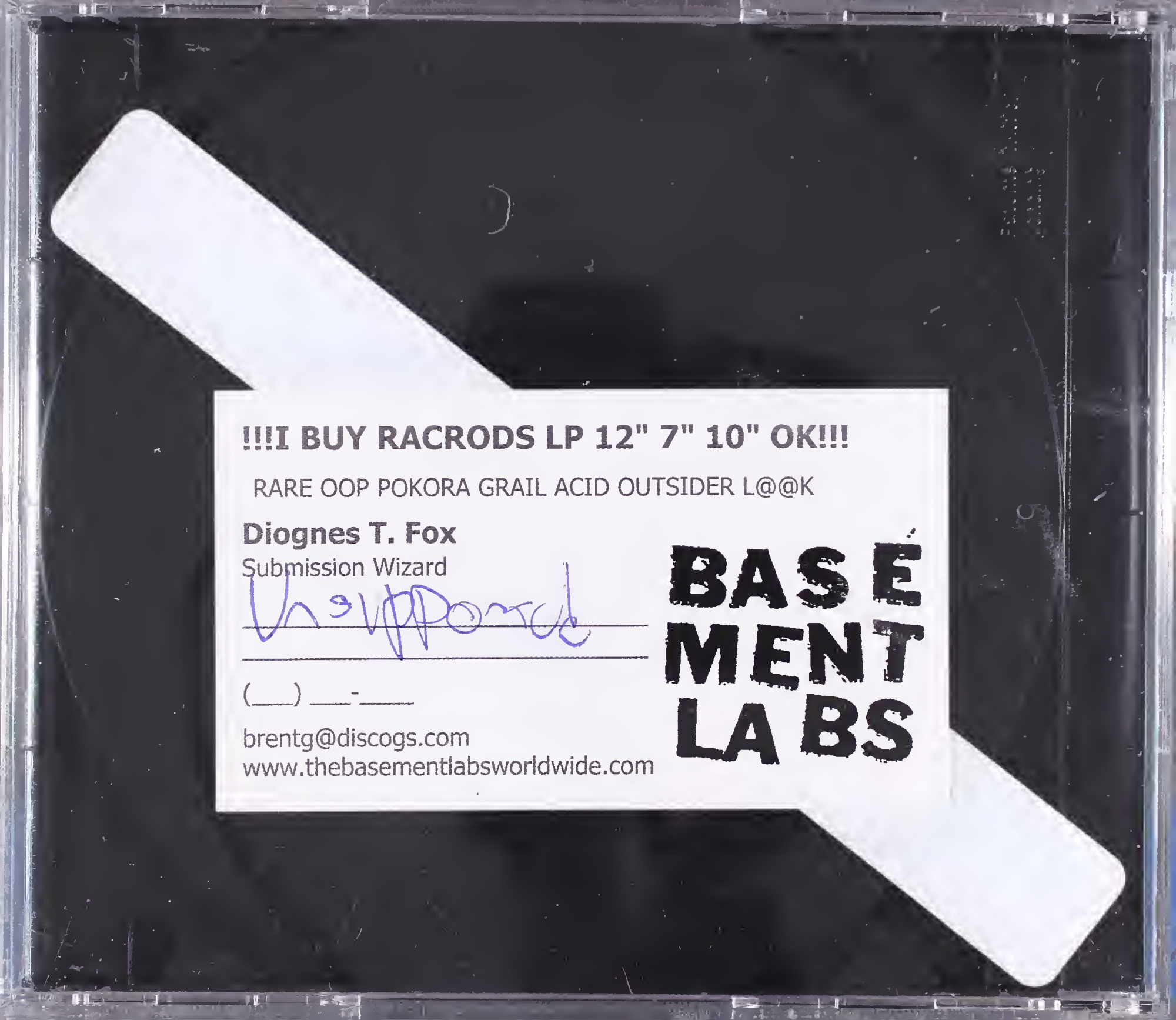


TRACK STEREO

حنيـــن الام
صـــرت مثلـــك
شـــوغليـــه
طيـــر الطايـــر
مشتاقيـــــن

وغيرها . . .


VOID


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HARDWARE
PARENTAL
ADVISORY
EXPLICIT CONTEN


1. Intro 2. A.P. 3. Fl 4. Bust That Pussy Open 5. Mo 6. Loose 7. Bak Me Bitch 8. Thr
9. Freestyle [2009] 10. 99 Till Infinity Freestyle [2009]
11. FSU Freestyle [2009] 12. 15 Minutes Of Fame [skit] feat. Ant-Man 13. Girls Can Rap feat. A.P. 14. H.I.M. 15. Being Homeless [skit] feat. Ant-Man 16. White Roux Co-sign 17. Janelle Bass Music 18. 500 Bars
FLORIDA CITY
HARDWARE
352-726-3079



The House of Groove



ARISTA'S MOST FIERCE TRACKS

Side 1

Snap
Rhythm Is A Dancer (12" Mix)

Haddaway
What Is Love (Rapino Mix)

The S.O.U.L. S.Y.S.T.E.M.
It's Gonna Be A Lovely Day
(C+C Vocal House Mix)

Snap
The Power (Single Mix)

Side 2

TLC
Ain't 2 Proud 2 Beg
(Ben Liebrand Club Mix)

The Movement
Jump! (Holographic Mix)

L.A. Style
James Brown Is Dead

The KLF
3 A.M. Eternal (Live At The SSL)

Dr. Alban
It's My Life (Euro Club Mix)

Moodswings
Spiritual High
(State Of Independence)







ARISTA
1T1 8370

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RHYTHM IS A DANCER (12" Mix) - SNAP • WHAT IS LOVE (Rapino Mix) - HADDAWAY •
IT'S GONNA BE A LOVELY DAY (C+C Vocal House Mix) - THE S.O.U.L. S.Y.S.T.E.M•
THE POWER (Single Mix) - SNAP
ITI 8370
SR
CRC
MFG.
U.S.A.
1
THE HOUSE OF GROOVE
VARIOUS ARTISTS
DOLBY SYSTEM
ARISTA
© 1993 Arista Records, Inc.

AIN'T 2 PROUD 2 BEG (Ben Liebrand Club Mix) - *TLC* • JUMP! (Holographic Mix) - *THE MOVEMENT* • JAMES BROWN IS DEAD - *L.A. STYLE* • 3 A.M. ETERNAL (Live at the SSL) - *THE KLF* • IT'S MY LIFE (Euro Club Mix) - *DR. ALBAN* • SPIRITUAL HIGH (State of Independence) - *MOODSWINGS*

ITI 8370
SR
CRC

MFG.
U.S.A.

2

THE HOUSE OF GROOVE
VARIOUS ARTISTS

DOLBY SYSTEM

ARISTA™

℗ 1993 Arista Records, Inc.


Old Crow
MEDICINE
SHOW

1. CARRY ME BACK TO VIRGINIA 3:40
2. WE DON'T GROW TOBACCO 3:25
3. LEVI 3:40
4. BOOTLEGGER'S BOY 3:26
5. AIN'T IT ENOUGH 3:30
6. MISSISSIPPI SATURDAY NIGHT 3:01

1. STEPPIN' OUT 3:15
2. GENEVIEVE 2:25
3. COUNTRY GAL 3:44
4. HALF MILE DOWN 3:01
5. SEWANEE MOUNTAIN CATFIGHT 2:25
6. WAYS OF MAN 4:20

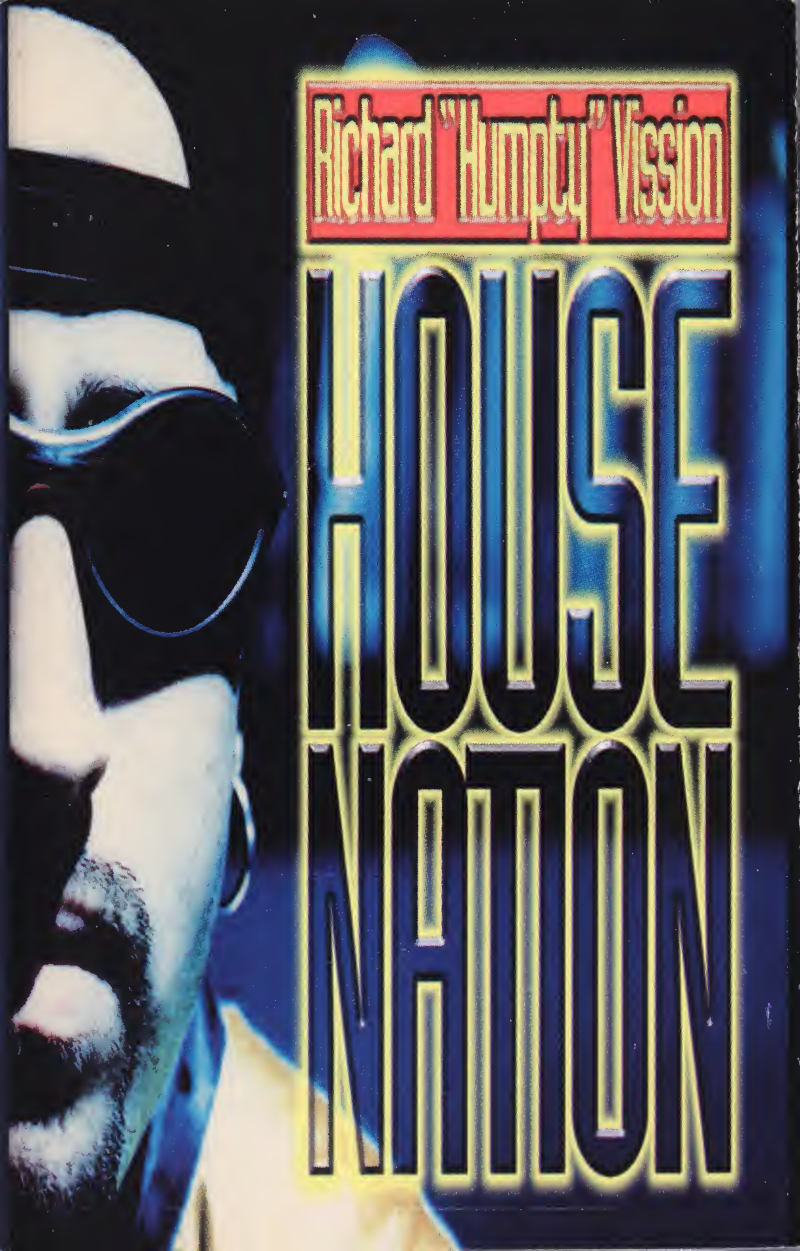
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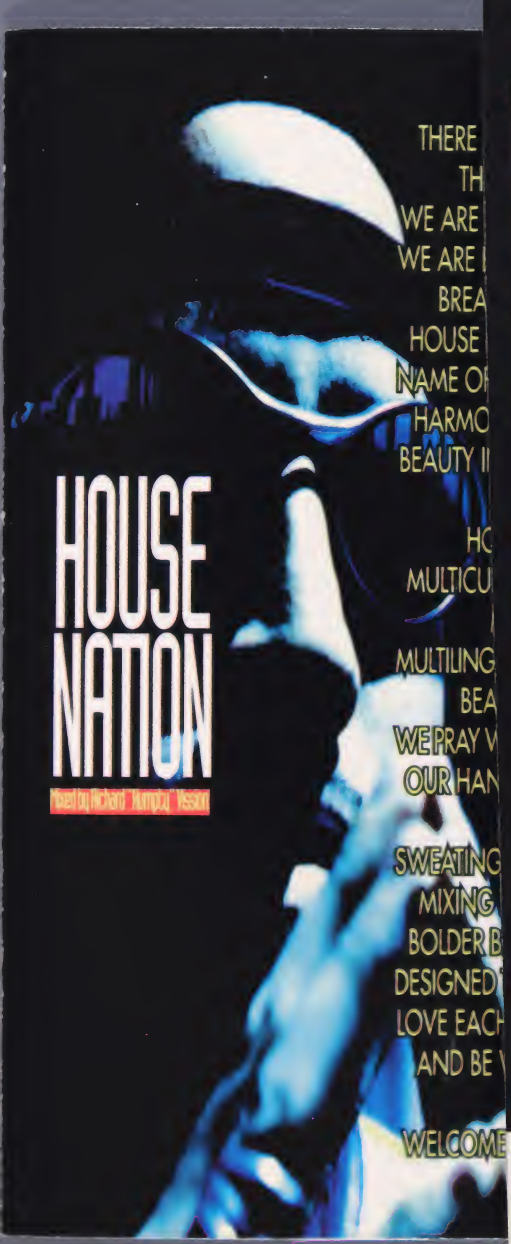
ATO Records

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Richard "Humpty" Vission
HOUSE
NATION



Ritual Mix

Charmfarm/ Superstar
DJ Eddie Baez/ La Tropicana
Louis Bell/ Work It
Sir Mix-A-Lot/ Jump On It
DJ Jes/ Deeper
D:Tour/ D:Tour
DJ Prodigy/ Los Puertoricanos
Something 4 The People/ Party Started Right
Armand Van Helden/ The Funk Phenomena
DJ Funk/ Work It
K-5/ Passion
Devone'/ Devotion
Newton/ Just Feel It
Full Intention/ America
Lisa Marie Experience/ Keep on Jumpin'

Spiritual Mix

La Tico's/ Welcome To The Club
Tony B!/ R-U-Ready
MCM 13/ How To Run A Train
Robby Rivera & Richie Rivera/ I Wanna Feel Deeper
Natalia/ More Of My Love
X-Press 2/ The Sound
Dance Works/ Time To Work
Farley Jackmaster Funk/ God Father
Rockin Duke/ Who Can Dance Out There
DJ Tragic/ Pants R Saggin
George Acosta/ Acco Traxx
Georgie Porgie/ I'm In Love
CZR/ Groove To This
Macheal/ Come Dig It
Vission & Lorimer Feat. Sugar/ Take Me Higher
DJ Groove/ Back Trax Vol.1
Ratpack/ Captain Of The Ship
DJ Sandy/ No-Tation Flo-Tation
Descarga/ Latin Express
That Kid Chris/ Feel Tha Vibe
Xodus Feat. Dawn Tallman/ Lift Your Hands

6 14268-0001-4 8


Richard "Humpty" Vission
HOUSE NATION
A
VX0001-A
Ritual Mix
see inlay card for track listing
4-5


Richard "Humpty" Vission
HOUSE NATION
B
VX0001-4
Spiritual Mix
see inlay card for track listing



KNOW MY PLACE

ALERT:

Dave Scrod - vocals
Adam - guitar & vocals
Casper - guitar
Steve - bass
Frank - drums

Lyrics by Dave except
WONDER WHY by Ca

Recorded & mixed at
STUDIOS, Wilmington
by Bruce "Watch Your
Bennett

Produced by ALER

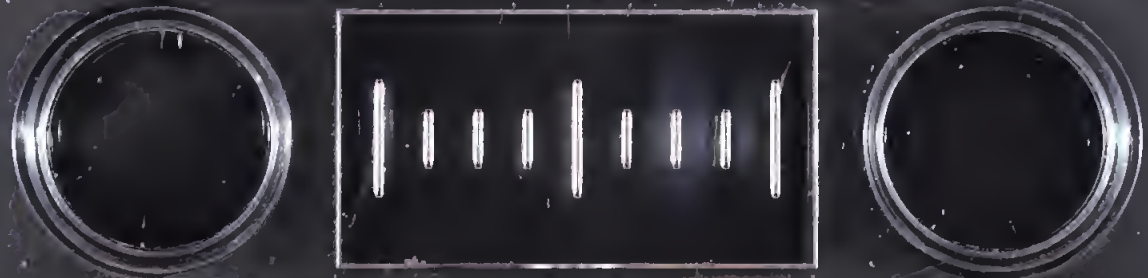
For info & lyric sheet
send S.A.S.E. to:
19 White Ave.
Methuen, MA 01844

KNOW MY PLACE WONDER WHY
PENANCE (THAT SONG) WANT?

Program Repeats on both sides

1. Know My Place
2. Wonder Why
3. Penance (That Song)
4. Want?

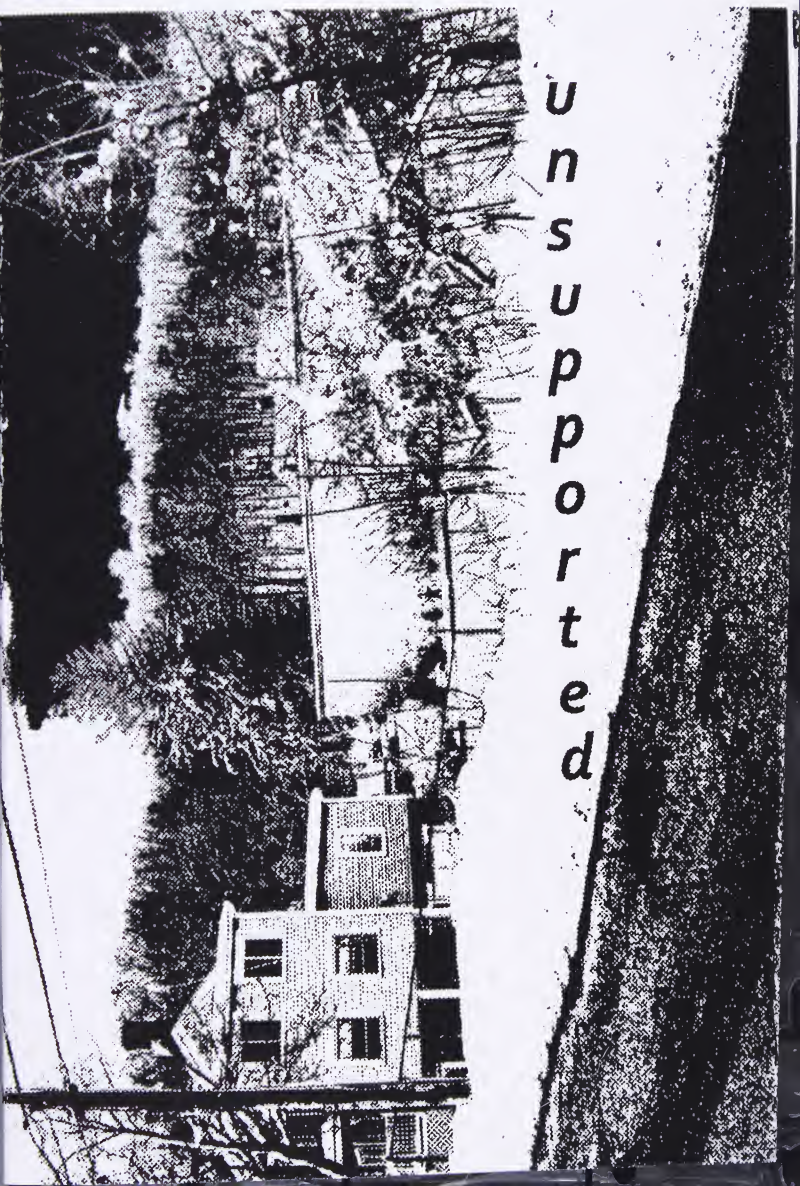
Program repeats on both sides



alert

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SUN DHOLES

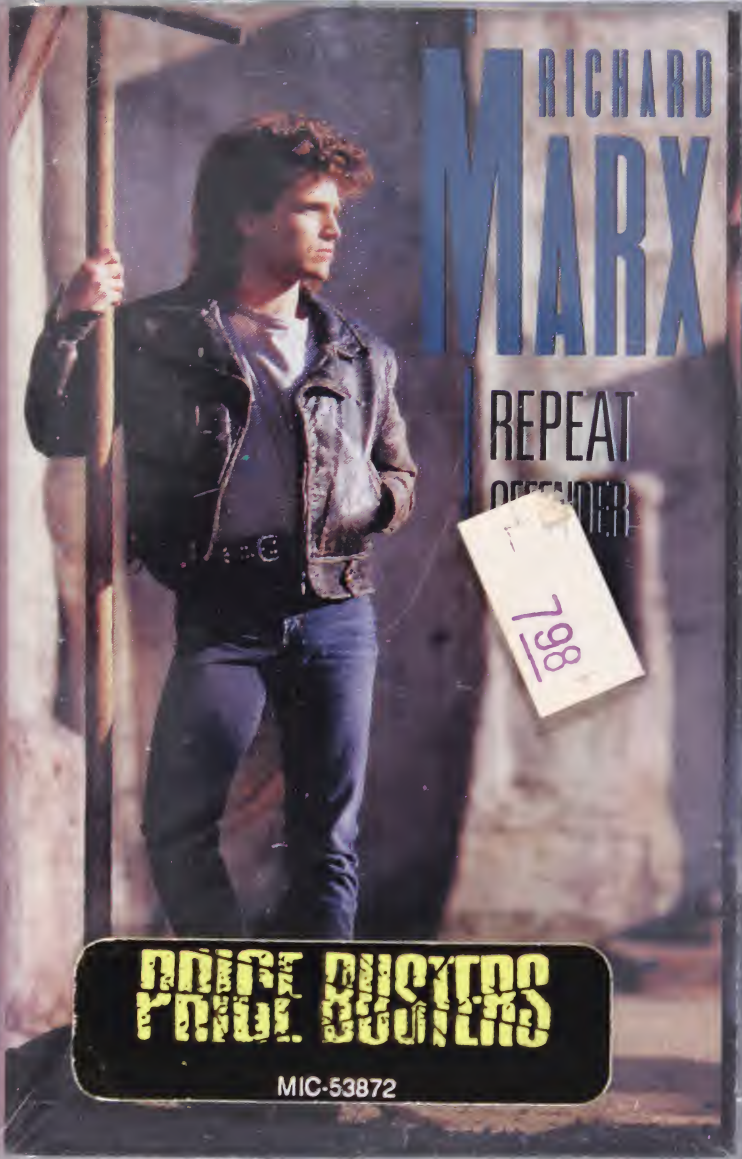


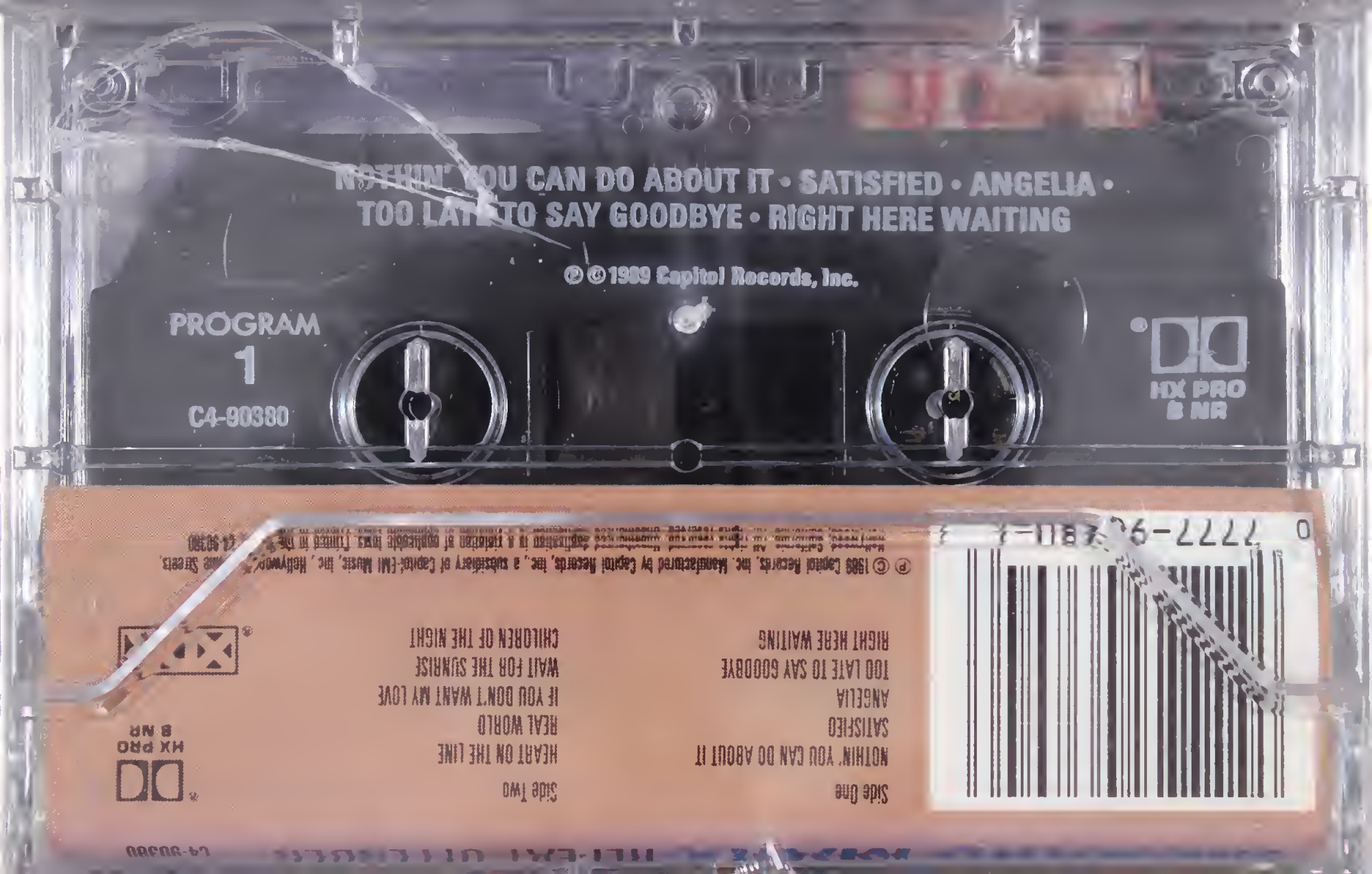
dolby b
A - Unsupported
B - Broadcast Signature




TDK
IEC I/TYPE I NORMAL POSITION
PRECISION RIGID-CONSTRUCTION
CASSETTE MECHANISM
D90
A


TDK
IEC I/TYPE I NORMAL POSITION
PRECISION RIGID-CONSTRUCTION
CASSETTE MECHANISM
D90
B


RICHARD
MARX
REPEAT
PRICE BUSTERS
MIC-53872


NOTHIN' YOU CAN DO ABOUT IT • SATISFIED • ANGELIA •
TOO LATE TO SAY GOODBYE • RIGHT HERE WAITING
© ©1989 Capitol Records, Inc.
PROGRAM
1
C4-90380
HX PRO
S NR
Side One
NOTHIN' YOU CAN DO ABOUT IT
SATISFIED
ANGELIA
TOO LATE TO SAY GOODBYE
RIGHT HERE WAITING
Side Two
HEART ON THE LINE
REAL WORLD
IF YOU DON'T WANT MY LOVE
WAIT FOR THE SUNRISE
CHILDREN OF THE NIGHT
HX PRO
S NR